Boston University

Graduate School

THESIS

THE ART METHOD IN THE DEVELOPMENT OF MORAL CHARACTER IN ADOLESCENCE.

presented by

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(B. S., New York State College for Teachers, 1921)

In partial fulfilment of requirements
for the degree of Master of Arts.

1928

July 1929

37528

OUTLINE

LIST OF ILLUSTRATIONS

INTRODUCTION

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A. Problem raised by the present need:

Science tells us that man is the supreme product of the ages. The lower forms of life made contributions to each successive stage until eventually man arrived. He was not at first the creature he is today. Yet even in the dim ages of the past he was superior to all other forms of life in that he was endowed with a conscious, actively operating intelligence. With this instrument man more or less consciously set about changing the world to fit his desires. In this process of world-building his character developed, but its development was far less consciously directed. The world developments of the last few years have made evident the need for a program of character education; for methods and technique to be developed whereby the individual may achieve moral character.

Every newspaper we read gives evidence of the break-down of morals among vast numbers of individuals. Theft, murder, suicide all forms of license run rampant. So great has the problem become that thinking people have seen the necessity for some organized effort toward preventive as well as remedial measures.

> "The years since the World War have seen an increasing realization on the part of the public and educators alike of the need for moral and civic education. The events of the time, ranging from revival of feuds in the Cumberlands to the apathy of voters and the scandal of the Teapot Dome, from the crime of the miseducated Loeb to the persecution of the liberal minded in labor matters, from the rise of the cigarette-smoking flapper to the introduction of religious sectarianism into our politics,---these and a host of other events have given some of the more serious of the educational workers serious cause to think, serious cause to devise

some means of meeting at least a few of these problems."(1)

If we were not concerned with the salvation of the individual we would at least be concerned for society as it reaps the results of individual immorality. Society is so much an organism that no one individual can live sufficiently apart from others not to have his influence felt.

> "Modern society has become so highly articulated that the welfare of all is at the mercy of each. In a mutualistic age such as ours, many of our vital interests must be entrusted to others. The greatest danger to individual and social welfare comes from the betrayal of trust. It is the business of organized society to protect itself and its weaker members from betrayal at the hands of those who are both strong and selfish." (2)

Where has society failed in the past? What methods can be used to develop a higher morality?

B. Failure to meet the need in the past:

It is with the problem of character education that this paper is concerned. The discussion of the problem will be limited to the period of middle adolescense which we know to be one of the most if not the most unstable period of life. The fact that many young people in the last year of this period leave home for the first time makes it particularly important that moral character be well on its way to firm establishment before high school is completed. It would seem, therefore, that character education would be an essential part of the curriculum of the secondary school.

Three institutions play a part in the shaping of an individual's development. These are home, school and church.

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(1) Rich, Stephen G. "A Constructive Program for Moral and Civic Habit Formation" Education Nov. 1924, Vol. 45, #3.
(2) Voelker, Paul F. The Function of Ideals in Social Education Page 2.

In the past, the school has contented itself with developing the brain. It has been a "word school." The teacher has been

> "a word teacher, a fountain spouting language five hours a day, the tools of education are words, words multiplied into books and piled high into libraries ----- Where, all this time is the spirit of the child? Where is the soul of him? What was done to nourish this the real, actual child?" (1)

In the past the development of character has been left to the home and church. It was no concern of the school. But in the complexity of modern life, the home has lost much of its influence, so we can depend on no support from that source. Likewise has the church of the past failed to meet the situation. The church through its Sunday School, attempted to teach the meaning of the religious life, hoping that by filling the mind of the child with good thoughts on Sunday, he would be full of good deeds for his week day activity. But such was not the case. I know of one girl who could quote more Scripture than any other girl of her age. Yet when a moral crisis presented itself in later adolescence, she failed to see the connection between the precepts she had learned and the action required if she would remain true to her word training. This is typical of numberless cases that any worker with young people can readily recall. It is evident that we must do more than store the mind with precepts. We must make the highest values of life so greatly to be desired that there can be no denying of them without consequent loss of self-respect. Fairchild says,

> "The problem of character education is to succeed in discovering ways and means and methods by which the inherited capacities of each and every child shall be stimulated and guided to development into adult character worthy of

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(1) Patri, Angelo: "Building Character through Self-Discipline" Delineator May 1923.

citizenship in our nation and of participation in human civilization." (1)

These three agencies; school, home, church have failed in the past. Now they are awaking to the necessity for action. School and church are seeking new methods. Whatever method is used to develop character, it must guarantee the function of the whole self. To this end, character development by the creation of an ideal is urged. Let all three agencies learn the technique for the development of ideals and apply it.

The use of the ideal as a method for character development and moral instruction will be explained in this paper. The definite aims of moral education as set forth in educational magazines and monographs will be considered when the method is considered. I have said that the development of the ideal will be emphasized as an aid to the development of character. To present this ideal vividly enough to make it acceptable to the individual is one of the problems involved. Pictures will be proposed as the means by which the ideal can be made to live. All art can contribute, but in this discussion, pictures alone will be considered.

C. Purpose:

My purpose then, is to set forth a method for character education in middle adolescence based upon the development of an ideal by the use of art. It is threefold in nature.

1. To determine adolescent character needs through a study of adolescent nature.

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(1) Fairchild, M.: "Character Education" N.E.A.1926:401-6

2. To discuss the ideal as a means of satisfying those needs, and as a method which will satisfy the aims of moral education.

3. To prove that art may be a moral agent and as such is peculiarly suited and adapted to the establishment of ideals for middle adolescence.

CHAPTER I

NATURE OF ADOLESCENCE

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THE NATURE OF ADOLESCENCE

A. General Considerations

1. Purpose:

In this chapter it will be my purpose to consider what changes or intensifications of the mental life of the individual may be expected during middle adolescence, with their significance for ideals and character development. What interests are there which have become intensified? How can we use the interests for the development of moral character? We will study it from the point of view of the theory of concomitant development as opposed to that of serial development.

2. Definitions:

a. Adolescence

(1) General Definition:

By the term adolescence I mean that period in the life of an individual from the onset of puberty until physiological and mental maturity has been attained. It is the period when the physical functions of maturity make their appearance with their psychological accompaniments. During this period all the processes of life reach their adult equilibrium. We can best describe what happens to the individual mentally as a deepening process. Approximately this period extends from the ages of twelve to twenty-four.

(2) Middle Adolescence:

Although this division of life has certain general characteristics that differ in quality, not kind, from the

characteristics of the preceding life periods, we find it is much too large to treat as a unit in any psychological study. It has been noticed that at different ages during adolescence different phases of life become intensified. For the sake of utility the majority of psychologists divide this period into three subdivisions calling them early, middle and later adolescence. It is with the second period that we are concerned covering those years in the middle teens; fifteen, sixteen, and seventeen, which older psychologists rhapsodized over as the social age declaring that never before has the individual been socially inclined. This we know to be erroneous. He has been interested in others from the first day of his school life. True, he has a new interest in the opposite sex as the subject for romantic day dreams. But we cannot in any wise consider the majority of functions or states to be new. All that is present in adolescence was present during childhood, the physical phenomena of pubescence coloring the mental life of the adolescent in such a way as to make the intensifications of mental life seem to be new manifestations to some observers not acquainted with child psychology.

b. Theories of Development:

(1) Serial Development:

In the study of one period of life, there is apt to be an erroneous emphasis on the importance of this phase leading to the erroneous implication that all periods of life are distinctly separate. The development of mental traits in each period as disconnected with the mental traits of any preceding or succeeding period has received psychological recognition. It

is known as the theory of serial development. More concretely it holds that certain traits appear earlier and develop more rapidly than others. Therefore at certain ages, certain abilities should receive training. This as I have stated previously is deemed by most psychologists to be a fallacious theory.

(2) Concomitant Development:

It is more generally believed that mental traits develop gradually and continuously. In the physical life, each period depends upon the development of the preceding period. All that has gone into the building of a strong boy or girl is still present in the adolescent. Through modern methods of mental testing this has been discovered to be equally true of mental growth. One trait does not come to flower in the junior age, die down and another succeed it in adolescence. The trait which we find in the adolescent was present in the junior. Mental powers do not suddenly increase at the dawning of adolescence, nor does such a flux come at any time during adolescence. No one power spurts ahead and demands that it and it alone be trained.

> "In natural growth each successive stage of activity prepares unconsciously but thoroughly the conditions for the manifestation of the next stage." (1)

This is the theory of concomitant development.

In our study of the adolescent we must remember that he is growing form a child into a man. We cannot think of this period of his life as separate and distinct. So in considering the individual in middle adolescence we must remember that the

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(1) Inglis: Principles of Secondary Education P. 44 quoted from Dewey.

division is for convenience sake. In reality we are dealing with a personality which through the process of growth from childhood through youth to manhood may become completely integrated if wise guidance is given.

B. The Mental Life of Middle Adolescence

1. Background of Mental life----the Instincts:

Whatever personality is achieved is the product of mental development which is to be the next consideration. However, it seems that the background of the mental life should first be briefly considered. I refer to instincts and habits which are most closely associated.

We know that all consciousness is a matter of response to stimuli. Whatever activity seems to take place directly following the stimulus, without having to be learned may be termed instinctive activity. If the action is learned it becomes a habit. Hence we may say that an instinct is an inherited tendency, which determines a definite reaction to a specific stimulus. In this natural form, instincts demand the same reaction from each individual. But through education instincts can be modified and diverted to new channels. They may even become extinct. Not only is activity instinctive, but so also are certain ways of thinking and feeling.

"The entire cognitive affective conative process may be instinctive in its character." (1)

In adolescence the instincts have more reference to persons,--to the self and to other selves,--than do they in childhood. It is not new to have this self-instinct, but it has taken on new

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(1) Tracy, Frederick The Psychology of Adolescence P. 48

evidences. In childhood it was more concerned with the preservation of self. In youth feelings of power, pride, and self-confidence are evidences of the self-instinct, so also are feelings of humility and reticence. Through wrong training during middle adolescence autocratic tendencies may develop. If a proper balance can be maintained a healthy character is achieved. The social instincts are as pronounced as the self-instincts and are necessary for highest self-development. These will be more fully discussed in a later section of this paper. These two groups of instincts: self and social, are the most pronounced during this period of middle adolescence and take on many new forms. By this time the instincts have come more directly under the control of the individual, and have more definite reference to the whole purpose of life. They have great importance in human life, practically determining its lines of development. The most important instincts reach their fullest power and significance in the period of adolescence.

This then is the background of the mental life and the foundation of all character development.

2. Convenient Divisions of Mental Life

In considering the mental life of an individual it has been customary for the sake of convenience to study it with regard to its three phases,--the cognitive element, the feeling or emotional element and the conative element. But we must in no wise come to think of the intellect, the emotions and the will as three separate departments, entirely foreign in nature, and acting irrespective of the others.

a. Their Inter-relations:

On the contrary, they are so inter-related, so bound together in function that it is impossible in actual life to tell where the one ends and the other begins. Our activities are so dependent upon the coordinated functioning of all three that it is impossible to attribute any one activity to the separate functioning of either the intellect, the emotions or the will, though in any given activity, one element may be predominant. With this relationship clearly in mind and kept constantly before us, we may with safety separate the elements of mental life and study their development in adolescence.

b. Definitions:

The very fact that they are so inter-related, makes it difficult to separate one from the other in definition. Pechstein makes an interesting distinction between cognition and emotion when he says that the knowledge processes constitute the "whats"(1) of consciousness and the feeling process constitute the "hows"(2) of consciousness. We might say volition constitute the "do's"of consciousness.

(1) Cognition:

To explain further the knowledge processes take the data furnished by experience and give them meaning. They seek to interpret all the material which is presented to the mind through the senses: colors, sounds, odors, tastes, these having presumably left definite neural traces on the cortex of the brain.

> "In their totality they include the mental materials and processes commonly grouped under sensation and preception and having reference primarily to the world objective to the individual: memory, association and imagination having

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(1) Pechstein and McGregor: Psychology of the Junior High School Pupil P. 81.
(2) Ibid P. 103.

reference primarily to the retention and reinstatement of earlier mental processes; and finally, the logical processes of conception, judgment, and reasoning, referring primarily to the use of the more elementary processes made by the individual in meeting the complex situations in which he constantly finds himself placed."(1)

(2) Emotion

The "hows" of consciousness or the feeling processes go further than the cognitive element but are related to the "whats" in no small measure. The sense data which is interpreted by the intellect give content to knowledge. These same sensory experiences produce an additional effect in consciousness. They are tinged with feeling, agreeable or otherwise that seems to arise from the instincts. A certain tone or quality accompanies them. Though we think of emotion as closely related to the instincts it is the conscious side of instinctive response. We must not confuse "feeling" with "emotion". "Feeling" is the general term covering "

"the entire field of our affective consciousness,"(2)

while the word "emotion" is more limited, signifying

"within this wide field, those feelings that are conditioned upon and determined by, the more definite operation of the intellect." (3)

(3) Volition

As emotion is dependent upon the knowledge processes so is volition. We may define volition as the "will to do." This "will to do" follows a sense impression.

"Every sense-impression tends to set up responses; every in-going process tends to be followed by an out-going process, more or less appropriate; and ideas in general show a disposition to get themselves translated into action of some sort." (3)

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(1)Pechstein and McGregor, Psychology of the Junior High School Pupil P. 81.
(2) Tracy, Frederick, The Psychology of Adolescence P. 72.
(3) Ibid, P. 42.

Pechstein considers the will to include "an account of the sensory, ideational, attentive, emotional, and interest factors." (1)

3. The Development of Cognition in Middle Adolescence

It seemed necessary to make these general psychological distinctions clear before treating each of these three phases of the mental life of the adolescent.

a. Adult Capacity Reached

In our study of the cognitive development during middle adolescence it is of interest and value to consider the curve of mental growth. According to the theory of concomitance all intellectual processes develop gradually through childhood and into youth. So uniform is this development that psychologists venture to predict the mentality of the preadolescent child. (I)

Through experiments psychologists have shown that during this period the mind reaches maturity, the majority of them setting the age at about the beginning of the middle adolescent period. True on many problems the fifteen-year-old would be worsted by an adult, but this is because he lacks facts. Psychologists maintain that if he had the broad knowledge of facts that his adult adversary had, the honors would be more evenly distributed. He has mental tools at fifteen with which to mold the broader facts of knowledge. Pechstein (2) refers to Bagley as recognizing this ability of the adolescent as vertical in character, while the broader knowledge of the adult is horizontal in aspect. We may say, then, that the vertical aspect reaches

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(1) Pechstein & MacGregor, Psychology of the Junior High School Pupil P. 38.
(2) Ibid P. 97.

maturity in middle adolescence and may be considered to include:-

"the capacity to perceive(1) discriminate(2) remember(3) imagine(4) form concepts(5) execute acts of judgment(6) and reasoning(7) etc." (1)

A closer study of the mental processes of this youth who has reached the years of middle adolescence reveals the fact that all of his powers have been deepened. They open to him a new world.

b. Increased Acuity of Senses:

The world of sense perception has taken on hitherto unknown aspects due to the processes of nature at work in the adolescent body. Objects connected with past experience now have a deeper significance. New values are assigned to old and familiar objects, due to new qualities therein discovered. New uses and functions are assigned to them. New beauty is thus added to these old objects. The youth seems to have a sense of communion with nature. The increased acuity of the sense impressions may account for the new meanings gathering about old sensory experiences.

All the senses bring new responses. Sight is more accurate. Slight shadings of color, not distinguishable to the child are recognized by the adolescent. In fact the adolescent revels in color. The relation of one object to another can be more accurately measured with the eye than in the previous years.

"There comes a power to discern beauty in symmetry and proportion and things are perceived in larger units." (2)

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(1) Pechstein & MacGregor, Psychology of the Junior High School Pupil P. 99.
(2) Pringle, Ralph W., Adolescence & High School Problems P. 72

Hearing, too, is more acute, the distinctions between tones and qualities of tones being more readily appreciated. So we might continue to enumerate all the senses. The impressions made through the senses of touch, taste and smell likewise have new accompaniments. But the fact of most interest regarding the sense experience of adolescence is that it is not purely the stimulus--response mechanism of childhood, but the stimulus is considered, the response being made after greater deliberation.

> "So the entire system of the senses and the processes connected with them become more vitally knit in with the totality of the mental life and the responses that are made to the impressions from the outer world express the fuller integrity of the whole soul." (1)

c. Memory through Association:

Memory in adolescence receives stimulus from the great variety of new interests that the mind finds. Undoubtedly the child retains material for a longer period of time. But the adolescent memorizes a greater amount of material and memorizes it more rapidly. His memory is aided by the use of his newly developed powers of judgment. Everything will not be selected for memorization but that which is selected will be organized into systems. Recall is more prompt because the associational powers are stronger. Both abstract and concrete ideas are more readily retained than previously.

d. Imagination In Its Creative Form

One of the most important developments of the mental processes in adolescence is the development of the imagination. In early childhood imagination is vivid, so vivid in fact that it leads frequently to so-called lying. The imagina-

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(1) Tracy, Frederick, The Psychology of Adolescence P. 89

tion of the adolescent differs from the imagination of childhood in that it leads to activity. During the early part of the period, imagination has free play. But with the increasing development of rational powers imagination is leashed and becomes directed. Sometimes during middle adolescence the judgment begins to exercise control over the imagination. This does not mean that day-dreaming days are over, but that there will be less of day-dreaming, and more of harnessing the imagination for the accomplishment of some definite purpose. This development of the imagination is connected withall the other aspects of mental life. It has its roots in other powers. Judgment functions here as in the memory process.

e. Development of Reasoning Power

In childhood the individual had the power to think in a representative way, but not on abstract truths. In adolescence

> "a great number of truths regarding things and persons are more completely abstracted and generalized and new ones learned." (1)

In fact the youth

> "delights in the wide generalization and abstract utterances." (2)

The ability to reason develops rapidly in adolescence. It is of such a nature that the individual needs a knowledge of more general truths. Life is making more demands of him, and he must reason out his attitudes toward life. Within the adolescent

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(1) Kirkpatrick, E.A. The Individual in the Making P. 240
(2) Ibid P. 242

There are strange new forces at work which he can but poorly understand. Because of this "felt need" for an interpretation of all that he finds happening to him, the adolescent uses a more abstract form of reasoning than he did when he was younger. By the end of adolescence he will undoubtedly come through to some definite life purpose,, but in middle adolescence he is seeking the interpretation of surrounding circumstances that later his life may be oriented with regard to the whole. In fact, his reasoning and knowledge consist in

> "the enlargement and refinement of experience, the formation of systems and suitable ideas, the knowledge of aspects and elements of things essential to different purposes, the acquisition and habitual use of systematic methods of forming and testing conclusions, the growth of skepticism concerning the similarity of things alike in some respects, the definitions of terms and the crystallization of experiences into judgments."(1)

Through these processes we see the adolescent mind developing from that of the " blundering child" into the mind of the "rational man."

f. Conclusion:

This discussion has attempted to show that the essential nature of knowledge is ever the same,

> "consisting always in the interpretation of experience by means of judgment." (2)

By whatever term we call it, knowledge, cognition the "what's of consciousness" etc., we are always speaking of that which is innate and not acquired. In middle adolescence the inherent

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(1) Pechstein and McGregor, Psychology of the Junior High School Pupil P. 84.

(2) Tracy, Frederick, The Psychology of Adolescence P. 41.

abilities reach maturity and differ from the abilities of childhood, only in degree. These intensified powers demand a different teaching technique than the same powers demand in childhood.

4. The Emotional Life of Middle Adolescence

a. How it differs from childhood

(1) Intensity

As we have already said, the emotions are the "hows"(1) of consciousness. These hows of consciousness differ quantitatively in adolescence from the "hows" of consciousness in childhood. Because of the developing cognitive powers the emotional life of adolescence takes on a new intensity, a new complexity. In childhood the concrete object is the center of interest, and arouses merely the simple feeling states. As the youth develops, his mind glimpses the meaning of an abstract idea. This stimulates him with even greater power than the concrete. The adolescent thinks more deeply into experience than does the child and this automatically arouses an intense emotional setting.

(2) Complexity

At the same time that he thinks more deeply he faces many new situations involving a wider range of associations. The broader the experience the more complex the response, in that a larger cortical area is stimulated. The broader experience calls for an organization of the simple feeling states of childhood into systems about certain objects. Such organization was impossible earlier, due to the inadequacy of experience and lack of associative ability. This greater associative ability of adolescence gives the emotions complexity and increased power.

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(1) See Page 13

(3) Variability

The adolescent emotions are not only more intense and complex, but likewise more variable, due to the fact that neither organic nor mental equilibrium has been established. The youth varies between extremes and easily changes from one emotional attitude to another. It has been interesting to notice how quickly adolescent girls in summer camps can become reverent following a period of hilarity. The emotions of adolescence are so extreme that without direction they would destroy character, but harnessed to right ideas they become the strongest force of mental life for the development of moral character.

b. Typical Emotional States of Middle Adolescence

(1) Altruism

One of the most characteristic emotional states is that of altruism. It is not an altogether new emotion. The child was not without his thought for others. But at the earlier stage his altruism was practised at the suggestion of another individual. The impulsion was external. In adolescence, the thought for others comes from within the individual himself. The altruism of youth leads to thoughts of patriotism, humanity, service, sympathy. In youth, more than at any other time, there is an absolute loss of self-interest and a complete looking outward. The youth is more interested in the welfare of his conjunct self than of his individual ego.

(2) Reticence

The frankness of childhood is gone. He understands better the effect of his remarks and exercises his judg-

ment in expressing or repressing ideas.

(3) Longing for Sympathy

With the developing secretiveness he longs for understanding and sympathy, for appreciation and recognition. He longs to be trusted.

(4) High Enthusiasm

His enthusiasm is easily aroused and in the mood of high enthusiasm, nothing seems too difficult to undertake. No ambitions are too lofty. This enthusiasm, while it leasts, furnishes great energy and the individual works at his self-assigned task with fervor. But his ardor wanes when the realization dawns that he has aimed too high. Then depression sets in. This is just one of the illustrations of his alternations between extremes. When depression has set in, he lacks energy, and is seemingly lazy and useless. The wise adult must know how to save these vaulting amibitions from absolute ruin.

(5) Love for Nature

In youth because of the new interpretations of nature that it is possible for him to make, nature takes on a definitely emotional character. A vivid sunset will make the individual ache with its beauty. Not only the sights of nature but the sounds of nature bring emotional responses not experienced by the child. The youth

"is fairly intoxicated with the beauty of many objects in the material world." (1)

c. Importance of Emotional Life of Middle Adolescence

It seems that the emotional life is the dominant

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(1) Tracy, Frederick The Psychology of Adolescence P. 77.

element of mental life, adding feeling and color to the cognitive and conative processes. Moxcey claims that the emotions are so strong as to make it

> "useless to expect average boys or girls to be calculating or reasonable in any situation that moves them deeply." (1)

5. The Volitional Character of Middle Adolescence

a. Relations of the Will to Other Mental Processes

The will is the director of conscious activity both mental and physical, but it cannot be separated from other factors of psychological life. Any act of the mind wherein judgment is required is an act of the will. Here the cognitive and conative processes are so closely inter-related that they appear one. The relation of the will and the emotions is that of master and servant. During middle adolescence, as we have seen, the emotions are temporarily tempestuous and prone to have the upper hand, but there is a gradual strengthening of the will during this period toward complete mastery over the emotions and all the processes of consciousness.

b. Phases of Development of Will

(1) The Will Responds to Internal Compulsion

It has been suggested that during the period of childhood, all compulsion has been external. What inner compulsion there was acted in response to a concrete suggestion. The child had a will, which functioned in the doing of specific duties. But volitional action was not originated from within. In adoles-

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(1) Moxcey, Mary, Psychology of Middle Adolescence P. 64

cence, the transfer from external to internal constraint is made. This transfer is made gradually and imperceptibly, and does not achieve stability until toward the end of the period. In middle adolescence, the will is very much at the mercy of the emotion. Life is rather tumultuous, and there is scanty time for quiet thought. But as the whole organism, mental and physical, gradually gains an equilibrium, the will gains power.

(2) Developed by the Necessity to Make Choices

Throughout this period, the constant necessity to make choices brings a severe test to the will. The variety of new situations and the number of possible responses may present bewildering choices to the individual. He who has a definite ideal finds them much simplified.

(3) Will Causes Action to Harmonize with the New Ideal

It is the growing purposefulness of life that summons the will to consistent activity. A definite scale of values is builded out of past experiences, and in the light of life's ideal, and thus too are the choices simplified. Old habits that are not in keeping with the ideal are broken and new ones established. But this does not mean that the volitional activity in the making and breaking of habits is constant. The same principle applies here as elsewhere, that the individual is striving through middle adolescence for equilibrium of physical and mental forces, and there will necessarily be no small amount of variation.

6. Conscious Self-building from Motive

Hence we can see that there is conscious self- building. The purpose of life has been visioned even though dimly.

All thought and activity is directed toward the realization of this end. Choices are made in its light. Habits are formed or broken. The will either initiates and directs action or represses impulses not in harmony with life's ideal. The will always acts from a motive toward a purpose in the adolescent. This is its cardinal feature "the gradual progress towards complete government of the behaviour by ideas rather than by the force of feeling, by ends and purposes instead of driving impulses and animal instincts, by reasons rather than by causes."

We have seen that the individual during the period of middle adolescence does not acquire new powers but merely has old powers in new manifestations. We have seen that there is a difference of degree only in the cognitive, affective and conative elements between childhood and adolescence. With this as a basis for our study, the next consideration will be adolescent character.

C. Adolescent Character

1. Character Defined

It is most unsatisfactory to discuss anything without a definition of terms. To define character we might enter into a long discussion of the psychological and philosophical implications of the word. But this must necessarily be confined to a brief analysis. When we use the word "character" we are referring to an act of the whole self. All that intelligence, emotion, volition, contribute to an act, plus the product of their combination is character. Character eventuates in conduct but conduct is not character. Everett says -

"character is a habit of will the consciously organized system of one's desires and activities." (1)

Coe says -

"character is a confirmed habit of moral choice."(2)

It would seem that character is rather limited by these definitions. It must be more than habit. There must be other elements than the will. Character implies self-knowledge and self- control. Character is an ability to see one's self in relation to the whole and having caught this vision to choose desirable ends that will not conflict with this relationship.

> "Character is to be distinguished from native disposition or temperament, which represents the active tendencies, aptitudes or tastes of the individual apart from the modifications effected by the play of external forces and the growth of an inner organizing intelligence. Such original endowment is in many ways profoundly significant for the acquired character, but it is the material out of which the character is fashioned, not the character itself."(3)

Character, then may be said to be dependent to a degree upon the psychological make-up of the individual.

2. Changes in Mental Life are the Root of New Character

Hence the changes in the mental life of the adolescent have a marked effect upon the development of character. The new emotions, new experiences, new activities, demand a newer or more complete way of responding to society. The whole individual, all its forces and powers must be brought to bear upon the response to social stimulus. These forces and powers as yet are not always

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(1) Everett, W. G., Moral Values P. 5.
(2) Coe, G. A., Education in Religions and Morals P. 58
(3) Everett, W. G., Moral Values pp. 5-6.

manageable. They lack stability. One may demand more than an other. Due to this constant flux, adolescent character suffers. It is unstable and unpredictable. But the business of this period is so to integrate the whole person, that an equilibrium is established and steadfast character is developed. The only method possible for the integration of character is that of education,---education based upon the development of the increased powers of adolescent character--social consciousness, ideals, and conscience. In working toward this unity, there will be found the disintegrating forces of the new and strange experiences, and the incompleteness of experience.

3. Social Consciousness

As social consciousness develops it evinces many interesting forms. While it has been present in the earlier periods to a slight degree, it emerges now in its real form.

> "In youth one is better able than in childhood to comprehend the inner meaning of the various social relationships in which he stands, such as his relation to the members of his own family, to his comrades at school, to his teachers, his neighbors, friends, fellow-citizens, even to the nation under whose flag he lives and to the race of which he is a member. He has a clearer idea of his duty, as involved in all these relationships; a better conception of what is expected of him by others, and of what he has a right to expect from others. His sense of justice, and his capacity to feel injustice deeply, are much more marked than in childhood, chiefly by virtue of his better understanding of what constitutes an act of injustice in specific instances." (1)

The adolescent recognizes the claim that the social unit has upon each individual, and he senses for perhaps the first time his obligation to meet these demands.

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(1) Tracy, Frederick, Psychology of Adolescence P. 76

a. Interest in Adult Companionship

The increased interest in adult companionship and adult opinion is one of the first evidences of this new social instinct.

> "At no time does it seem that the sensitiveness to the presence of others is keener than during the adolescent period. Adolescence has been described primarily as the period when the individual turns from the self-centered viewpoint of childhood to a viewpoint of himself in his relation to others, and this has been called the most characteristic as well as the most important aspect of adolescent development." (1)

b. Altruism, the Basis of Self-development

Coe claims that -

> "the genesis of complete social existence is likewise the genesis of complete individuality." (2)

Through social realization he attains unto self-realization. In social realization the thought for others is the dominant motive. Altruism leads the youth out into a venture which reflects back upon him in the form of self- development. He wants to help others. Their good opinion is needed. Therefore he takes care of his personal appearance. He listens with added respect to those whose good opinion he desires. But with this added respect, is a strange mingling of distaste for authority and tradition. He longs to "kick over the traces" of society and adjust what he considers the sore spots of the social order.

c. Power for Organization

These increasing interests in the outside world, bring with them the increased power of organization. There is a

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(1) Douglas, Aubrey A., Secondary Education P.188.
(2) Coe, G.A.,"Adolescence" Encyclopedia of Religion and Ethics P. 102.

very marked indication of the capacity for leadership. He attains this power through his increased consciousness of the power to do. He feels the assurance that he can achieve. In some adolescents this power for leadership is seen in a very marked degree. In others there is a strange reticence, a retiring from the field of action, perhaps due to a very acute sensitiveness to criticism. When I speak of the increased power for leadership, for the assumption of authority, I speak of the average individual. No one of any of the developing interests, or forces, or powers, will be found to the same degree in any two individuals.

d. Desire for activity

All of the increased powers of adolescence lead the youth to greater activity. Activity is as a rule dependent upon the degree of interest. Interests are most easily aroused in middle adolescence, so this may in some measure account for the active life during this period. He sees a vision of the end to be accomplished by certain work, and harnesses his urge to activity to that end. Purposive activity may then be accounted for by the fact that the interests and enthusiasms of youth, especially of middle adolescence, are easily aroused. But this does not account for all of the desire for activity of the boy or girl in this period. Very often the youth likes to do something for the sake of doing something. He wants activity for activity's sake, regardless of its purpose or value or particular relation to his interests. I explain this upon the grounds that the adolescent feels forces at work in him that he cannot understand. These demand action in the individual, though he may not

be consciously aware of the cause of his seemingly insatiable desire. There are then two types of activity demanded by the individual during middle adolescence,--the one, activity for activity's sake and the other, purposive action caused by enthusiasm for an ideal. The desire for activity which is so cogent a factor in the adolescent character may be harnassed to an ideal and character education may rest a program thereon.

4. The Ideal

The greatest aid to the growth of the adolescent character is the new power to glimpse the meaning of an abstract idea, such as justice or honor, and make it become an ideal. Tracy claims that youth may come to love the abstract virtue of goodness so for its own sake that it

> "may become a deep passion capable of moving to noble deeds utterly regardless of personal gain or loss to the subject of the emotion. And the true end of moral education could not perhaps be better stated than in some formula that means the maintainance of this high and unselfish moral idealism unimpaired to the end of life." (1)

a. Source of Ideals in Social Consciousness

These ideals grow out of the altruistic attitude. They come as a result of looking toward others. Interest in others and affection for others may lead to the discovery of one, who above all others, seems to exemplify in his character and personality all those qualities which make life beautiful and worth-while. This one person becomes an ideal because the youth has the ability which the child lacks,-- that power of recognizing character values in the abstract.

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(1) Tracy, Frederick, Psychology of Adolescence P. 78

b. Ideals of Youth Contrasted with Those of Childhood

This indeed is one of the main differences between the ideal of the child and the youth. For the child an idea is concrete, but for the youth it becomes abstract. These concrete ideals are grouped or associated under more general ideas, which one may so desire to have in his life that they become more than ideas,--ideals. There is also another difference between the ideals of these two ages. The child dreams of wealth and station and prestige. His fancy is caught by the material things of life. His ideals are not only concrete but objective as well. These two seem to be the necessary corollaries of each other. So in youth we find the corollary of his abstract idealism in the more subjective ideals embodied in intellectual, aesthetic, moral and religious values.

But the greatest difference between the idealism of childhood and youth is that to the youth the ideal is vital. It is dynamic, motivating conduct to a far greater extent than in childhood. In childhood the ideal is often placed down upon the individual by external means. Because a parent says it is good and right the child accepts it. The voice of external authority calls forth obedience. In youth the voice of internal authority is far more imperative. He has acquired the powers of evaluation and judgment and these make the summons to action an internal imperative rather than an external command.

c. Ideals not Static

During this period of middle adolescence the youth directs his conduct through the adherence to ideals, as I have shown, but the ideals chosen may not always remain of the

same importance. In fact it is characteristic of the youth to change his ideals frequently. Undoubtedly his ever broadening experience is responsible for this. But eventually, probably in the later period, he has selected and perfected his ideals. But never will these be static. They will continue to be much the same, but will grow and expand adding new concepts to their present content. Leaders of young people must not prematurely arrest the process of change but carry youth on through to a higher idealism which is the inevitable result of a broader experience and expanding horizon.

5. Conscience

a. Definition

In discussing the relation of the ideal to the adolescent character we saw it was adhered to because of an internal compulsion. Roughly speaking we may call this internal compulsion "conscience".

According to the dictionary -

> "conscience is the consciousness of the moral goodness or badness of one's own conduct or motives together with the feeling of obligation to do right or to be good."

It is something quite outside the motives of conduct. It is something which can pass judgment on all acts of consciousness and yet itself is part of consciousness. Drake says

> "Conscience is a name for any secondary impulses which check and redirect man's primary impulses for a greater good---provided that these superimposed impulses are not explicit enough to be classified under some other head." (1)

This seems to make it an instinct or innate tendency. If it were

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(1) Durant-Drake, Problem of Conduct P.44

could it pass judgment on other innate tendencies? Hocking believes that it is

> "a self-consciousness (apart from instincts) applying certain other standards of value to the control of behaviour."

It must develop with and benefit by experience.

b. Functions of Conscience

In adolescence, this inner control has greater power than during the early period of childhood. It responded by agreeing with externally imposed oughts. But because of the nature of the child mind, conscience did not originate and impose an ought on the rest of the consciousness. In middle adolescence the youth becomes increasingly conscious of the conflict between right and wrong, larger relationships are seen, more abstract values are understood. Hence conscience functions increasingly from its own compulsion rather than the ought of parent or teacher. Through the development of reason, and of judgment, through wider knowledge of facts and greater associative ability, the individual has trained himself to accept or reject an idea as good or unworthy. This is the functioning of an enlightened conscience.

D. Conclusion:--Adolescent Needs

From this discussion we may conclude that there are certain needs which must be met, that the adolescent character may develop to its highest possibilities. It would be well briefly to enumerate those here.

1. Intellectual, emotional, and volitional training

The first need is for intelligent, intellectual, emotional, and volitional training. As we have seen these powers are

all expanding. The adolescent intellect needs food for thought. It needs facts and situations presented that will stimulate thinking, reasoning and judgment. It needs also to give expression to the power of creative imagination. This may be in the actual creation of an object of beauty or a utilitarian object; or it may receive expression in learning to appreciate and understand the creative work of another.

Through training the emotional life, appreciation will be developed. Beauty will come to be loved as beauty and for its significant relation to life. The hunger for the beautiful needs satisfaction. The best of art and literature and music must be presented. Nature can be made far more wonderful and greater beauty can be seen, if a sympathetic leader or teacher can open up the marvels and mysteries of God's creation. The creative experiences of the adolescent individual can be enhanced many-fold by a realization of the fact that he is a part of the creative process of the universe.

The seemingly overwhelming desire of the adolescent for activity must be recognized. He needs to find outlet for his pent-up energies. He needs to be directed in choosing the right outlet. We must direct him in objective activity of the kind that will build strong moral character.

2. Right Ideals and an Enlightened Conscience

The second need of the adolescent is for right ideals and an enlightened conscience. He needs both concrete and abstract ideas to stimulate him in selecting the ideal, or in building it.

The ideals must be so general as to more readily lend themselves to the building of an integrated personality. The youth must secure

> "a well-balanced set of intellectual, social and moral ideals, bound together by dependable habits of expression in every- day life."(1)

Most of all he needs definite aid in the cultivation of his conscience. If he is sanctioning his acts from some inner compulsion, that compulsion must be so developed and strengthened as to enable him to choose right from wrong in the more complex situations he meets.

The youth in middle adolescence is therefore in great need of intelligent moral training. In the next chapter it shall be my purpose to discuss the ideal as a character forming agency and attempt to show how it may meet all the character needs of this period when developed through art.

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(1) King, Irving A., The High School Age P. 111.

CHAPTER II

HOW IDEALS OPERATE IN THE MODIFICATION OF ADOLESCENT CHARACTER

CHAPTER II

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A. General Consideration

1. Purpose

In the conclusion of the preceding chapter we discussed the needs of the adolescent. Moral character was seen to be a need which might be produced by the functioning of an enlightened conscience which in turn grew in authority as right ideals were established as goals of adolescent endeavor. The establishment of an ideal is a definitely educative process and as such has a place in any program in character education. It may in fact become the chief method. This can be substantiated if it can be shown that the aims of character education are met and adolescent needs are satisfied by the inculcation of the ideal. To this end is the present chapter devoted.

2. Aims of Character Education

The most succinct statement of the aims of moral instruction were found in a bulletin entitled "Character Education". (1) Five aims were stated. I repeat them here.

1. To develop socially valuable purposes, leading in youth or early maturity to the development of life purposes.
2. To develop enthusiasm for the realization of these purposes; and coupled with this enthusiasm, intelligent use of time and energy.

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(1) Character Education - U.S. Bureau Education Bulletin - 1926, #7, P. 1/89.

3. To develop the moral judgment.
4. To develop the moral imagination.
5. To develop all socially valuable natural capacities of the individual and to direct the resultant abilities toward successfully fulfilling one's moral obligations.

What can be said of these aims? All will admit that character must be the result of moral instruction. Character as previously defined (1) is the act of a whole self in relation to other selves and the world as a whole. Character is the achievement of an individual in social relationships. Hence moral instruction will have as its end the self-realization of an individual in the social order. The five aims stated above seem to emphasize these needs, self-realization through social-realization. Hence they seem tenable for a program in character education.

Upon these aims and the psychological and character needs of the adolescent, discussed in the preceding chapter, we build the method of character education which emphasizes the ideal as the greatest motivating force.

3. Definition of the Ideal

a. Non-technical

To the man in the market place the ideal is something which may be seen to be desirable but is held to be impractical because unattainable. The dictionary definition says it is a mental conception; or an individual regarded as the standard of perfection. But it must be more than any of these definitions imply or it will not serve as an adequate means of moral

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(1) See Page 25.

instruction. It must be more than a concept. It must be made to live and have such value as will summon the allegiance of the individual.

b. Psychological Interpretation

The psychologist defines an ideal in terms of mental states. He sees intellectual, emotional and volitional attitudes involved. According to Dr. Athearn, an "ideal is an idea shot through with emotion." To know what honesty is, is not sufficient. It must be given sufficient emotional content to lead toward definite action. Bagley holds somewhat the same view.

> "An ideal is an idea which controls conduct in virtue of its emotional warmth rather than in virtue of its intellectual clearness, or in virtue of the accuracy with which it mirrors some environmental condition." (1)

Studying the definitions of an ideal given by various psychologists we note how closely it is related to the whole of an individual. Marshall introduces the sensory and emotional elements:

> "Our ideals are <u>images</u> of situations which we recognize at the moment to be unrealized but which we <u>long</u> to see realized." (2)

Coe gives this definition,

> "An ideal is a more distant goal by reference to which we judge our particular purposes and correct them."(3)

Here he seems to recognize the intellectual and volitional ele-

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(1)Bagley, <u>Educational Values</u>, P. 157.
(2)Marshall, <u>Mind and Conduct</u>, P. 96.
(3)Coe, <u>Social Theory of Religious Education.</u> P. 152.

ments. The mind judges purposes. The will sets about to correct them. But more than this, there is an indication of something beside the purely psychological elements. On this bridge we cross to a philosophical interpretation.

c. Philosophical Interpretation

In this we find that the choosing of an ideal is very closely related to life's purpose. In Prof. Strickland's defintion we have a recognition of all the elements: An ideal is

> "an idea, recognized as of highest value, emotionalized, and set on high as a goal of effort to be approximated if not attained." (1)

From the definitions we may conclude that an ideal has sensory, intellectual, volitional, emotional and motor references. It

> "becomes an image plus a relation plus a purpose tied up to a sympathetic nervous system and already partially fulfilled in its reference to the act toward which the purpose points."(2)

It becomes -

> "an urge toward an act of a whole self."(3)

This very fact gives us the confidence to say that the ideal can develop moral character.

B. Psychological Background

1. Relation of instincts and Ideals

The ideal bears a close relationship to instincts and habits.(4) From our previous discussion we saw that the instincts

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(1) Strickland, Lecture
(2) Marlatt, E.B., Principles of Moral and Religious Education, Lecture Notes.
(3) Ibid.
(4) See preceding chapter, pp. 10/12

compose the raw material of character. Environment and education would be futile were it not for these mechanisms that respond to external stimuli. Very few instincts are evil in themselves, though they may be misdirected. In the establishment of the ideal, it may be necessary to redirect or sublimate the instincts, for they are the very core of the ideal. Voelker says

> "Instincts are nature's selection of virtues; ideals are man's selection. Instincts are the stabilizers of human behavior. Ideals are the stabilizers of society."(1)

Instincts and ideals may run parallel or may conflict. It is not necessary to emphasize the former, but when there is conflict, the ideal has to become so emotionalized as to become stronger than the instinctive or immediate desire. The ideal must act as deterrent, by delaying the gratification of the immediate desire.

2. Relation of Habits and Ideals

The relation existing between ideals and habits is as close as the relation between ideals and instincts.

> "A habit is a relatively simple acquired tendency to act, usually described in terms of outward conduct."(2)

Habits are convenient, but do not raise our conduct or our reactions to stimuli above the level of behavior. They give us a method of response in a particular situation, coming as the result of long experience in the practice of the correct response

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(1)Voelker, P. F., Ideals in Social Education P. 54.
(2) Ibid, P. 44.

to a particular stimulus. However, in a new situation, demanding the old response, the individual would be at a loss as to his course of action if he relied entirely on habit. Each new situation would demand training in the development of a new habit. Being a creature of habit alone would make man little better than the trained dog. We must find something more general, something which will help us meet and solve new situations with poise and equanimity. We hope that the ideal is the solution. The relationship between habits and ideals, of which I spoke, is reciprocal. A good habit may be used as the starting point for the building of an ideal. Likewise, the ideal when it functions properly leads to certain habitual responses in conduct. Man cannot escape habit. But it must be raised to a more general plane and must always be subject to the direction of will.

3. Relation of Emotion to Ideals

The accompaniment of both instinct and habit is emotion. Hadfield says -

> "Even the habits of everyday life are the expression of latent desires, normal or abnormal.... No good habit is worth much unless it be backed by a large and healthy emotional disposition." (1)

Likewise regarding instincts he writes -

> "Being charged with emotional energy, they are dynamic forces which not only give strength to the passions but power to the will." (2)

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(1) Hadfield, J.A., Psychology and Morals P. 53
(2) Ibid, P. 19.

To develop the ideal we must use the emotions surrounding instinctive and habitual actions in such a way as to make the ideal to be desired above all else. Hocking says -

> "May it not be possible that the good character that seems possible only to the few is closed to many only because they cannot be brought wholly to desire it? A revised conception of what is desirable may bring a revised conception of what is possible." (1)

Desire must be strengthened, emotions made profound before there will be any high character achievement. Is it Disraeli who said

> "Man is only truly great when he acts from the passions, never irresistible but when he appeals to the imagination."

4. Relation of the Will to the Ideal

Built upon instincts and habits, surcharged with emotions, the ideal enters at once into the realm of the will.

> "The volitional element is a natural extension of the emotional,since the desire intuitively fathers the purpose." (2)

One writer considers the action of the will to be the result of the stimulus of the ideal.

> "The adequate stimulus of will, the stimulus which is peculiarly adapted to arouse the self into activity, is the Ideal, that is, the idea or object which leads to the complete realization of the whole individual."(3)

The will to do stimulates motor action, resulting in a trait action, corresponding to the ideal. The stimulation of the will demanding a certain response comes as a result of the emotional

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(1) Hocking, W.E., Human Nature and Its Remaking
(2) Marlatt, E.B., Principles of Moral and Religious Education, Lecture Notes.
(3) Hadfield, J.A., Psychology and Morals, P.101

activity. But the willing of the act comes after rational deliberation upon its relative values. Thus the act is at once a result of the functioning of the whole self and is therefore to be regarded as typical of character. But the ideal is the directing force, summoning and arousing all the bodily agencies to act as stimuli or to aid in the carrying out of a moral act.

C. The Teaching of Ideals

1. Choice of Ideals

In the development of ideals there is a danger that the individual will be unable "to see the forest for the trees". This will be due to the choice of ideals, and their relationship. Ideals must be chosen and developed with the thought in mind of developing an integrated personality of supreme moral worth. The ideals must be more or less universal, in the sense of general, summing up a great many minor qualities. An illustration of an abstract ideal would be that of truth or beauty or goodness. Each one may include a number of minor characteristics which are too specific to be set up as ideals. The ideal is to be so established as to develop sound moral judgment, not to be used as a measuring rod. An ideal should demand all a man has, mind, interests, life. In short, individuals must be so trained that they can subordinate -

> "their minds, their lives, and all the interests within the span of their lives to an ideal which is beyond their lives and which may even at times be beyond their understanding."(1)

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(1) Voelker, P.F., The Function of Ideals in Social Education, P. 30.

2. The Techniques of the Teacher

a. Suggestion-Imitation

One of the techniques we may use to develop the ideal rests upon the instinctive tendency to copy the action of another. May we call this technique the method of suggestion-imitation. It takes into consideration the fact that the pupil has inherited along with other tendencies the tendency to imitate. Of course the efficacy of suggestion depends upon the suggestibility of the individual boy or girl. But nearly every youth from infancy up has observed the actions of others and attempted to copy them. The middle adolescent has an entirely new admiration for his elders and often the sixteen year old is found attempting to copy certain habits of some adult of his acquaintance, because they fit in with his developing ideal.

(1) Types

(a) Involuntary Imitation

There are a number of types of imitation, developing as the child develops. The earliest form rests almost entirely upon reflex activity, - laughing, crying, etc. Following this comes the tendency to copy any and all acts in the environment for the pleasure derived therefrom. This is known as spontaneous imitation. The next form is constructive imitation in which the imagination is added to spontaneous imitation. These three types may be classed under the general head of involuntary imitation, which means that the response follows the stimulus without the conscious choice of a model.

(b) Conscious Imitation

There remains two types of imitation in both of which consciousness makes a definite choice in view of the fact that it pictures certain desirable ends, which may be achieved thereby. It is this type of imitation that the adolescent practices. Under conscious imitation we have voluntary and idealistic imitation. When we reach the level of idealistic imitation we have left the plane of the concrete and are dwelling in the plane of the abstract. The four preceding types of imitation depend upon the power of the activity of others to suggest like activity to the imitator. In idealistic imitation an idea is set up as the goal of achievement. This "idea to be imitated" may be a concept coming as the outgrowth of percepts which have eventuated in habit formation. If the imitator gives a glow to the idea and wills its realization we have an ideal.

(2) Limitations

The limitations of this method are too obvious. It establishes an idea which may result in behavior. But we cannot always promise good behavior.

(a) Environment

If as we have shown in the preceding paragraph ideas develop from established habits, we see the need of a good environment. It would be absolutely impossible to establish good ideals in a community where actions of an anti-social nature wer countenanced. Not only the environment in which the home is located, but the schoolroom environment is of vital importance.

(b) Example

Example of the right kind is not always copied by the children. However, it is expected in this establishment of an ideal that the teacher will present the best examples. She herself is very often the pattern of her pupils. By virtue of the position she holds, the children look up to her as authoritative an many times unconsciously imitate both her good and bad habits. Of course little can be done by the teacher in the way of bettering the example in the home, which is lent authority by the emotional element involved. But she can definitely aid by instilling in the mind of the youth certain precepts and standards to be imitated.

(c) Precepts and Codes

From environment and from example the child copies his actions. Precepts also afford material for imitation. The difficulty with their use, however, occurs because of the contradictory nature of many. For nearly every good precept, an opposite may be found. Which is the child to obey? To aid in the elimination of this difficulty, precepts have been gathered into moral codes. This has precipitated us into more difficulty, resulting from the fact that the codes are likely to be dogmatic and too concrete. It is hard to make one to fit every situation. See for example the Scout Code, the Hutchins Code, the Stephens College Code,(1) etc. They are all suggestive, but allow for a variety of interpretations, due to the fact that each key word represents a number of ideas. Then,

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(1) Appendix I.

too, we can see how much they vary in regard to what the compilers deemed the essential qualities to be developed. No, codes will not be sufficient. They are too concrete, lacking the glow of emotional approval and not giving sufficient training in the development of the moral judgment.

(3) Criticism of this Method

We may conclude this brief discussion of teaching by suggestion with a few brief statements. Due to its tendency to be concrete, difficulty arises in achieving an integrated personality. Again, too large a part of imitation is dependent upon the suggestibility of the individual for suggestion to be effective in every instance. Likewise, the mere setting before the individual of an example to imitate will achieve nothing without an attempt being made to make the example desirable. Even then the child cannot be depended upon always to exercise right choice. The satisfaction of immediate desire may be to him the only means of choice he has. So the teacher has to develop rational moral judgment and the power to deliberate. By middle adolescence, as we have seen, the individu al is exercising choice, and attempting to make his life harmonize with ideals he has established. We must also remember that the adolescent of 15-17 years has easily aroused emotions, which often lead to acts wherein little judgment is exercised. It is the duty of the teacher of this age group to strengthen moral judgment.

In favor of this technique we may say that right environment and right precept are fundamental to the establishment of an ideal. They give the ideal intellectual content.

But it must be given emotional content as well if it is to be desired. It is true that pure reflex, spontaneous imitation may lead the individual unconsciously to copy. But the higher plane of imitation has to be motivated by desire. Bagley says,

> "the development of an ideal is both an emotional and an intellectual process, but the emotional is by far the most important. Ideals that lack the emotional coloring are simply intellectual propositions and have little directive force upon conduct." (1)

b. Creation of Desire

Hence the second technique that the moral instructor needs to acquire is the method of creating desire. He must understand the physiological and psychological background of the emotions and learn how to make the required response to a stimulus satisfactory.

(1) Physiological Background of the Emotions

Briefly, the physiological background of emotions is the nervous system. A stimulus received by an end organ is carried by the sensory nerves to the cortex of the brain where the suitable adjustment is made and the response returns over the motor nerve to the muscles, resulting in the definite action. When the responses to the stimuli are vividly felt we have an emotion.

"When the bodily response is rather profound and widespread, involving particularly the visceral and glandular mechanisms the resulting complex of sensations is called an emotion."(2)

(2) Laws of Learning

Upon the physiology of the nervous system

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(1) Bagley, W. C., Educative Process P.223.
(2) Gates, A. J., Psychology for Students of Education P.158.

have been built the three laws of learning. As stated by Dr. Athearn they are: the law of repetition, the law of recency, and the law of emotional preference. The first law is also known as the law of use, both terms, "use" and "repetition", being almost self-explanitory.

(a) Law of Repetition

The law of repetition holds that the message or nerve impulse traveling to the brain and thence to the muscles, wore a groove, or brought about certain changes in the synapses which will aid in increasing the rapidity of the response at the recurrence of the stimulus. Each repeated stimulus and response wears a deeper path, thereby insuring a definite reaction to a particular stimulus.

(b) Law of Recency

The law of recency is the correlative of the law of disuse. It says -

"other things being equal, the more recent the exercise, the stronger the connection between the situation and response." (1)

In the majority of our responses to stimuli, however, neither of the two laws described actsin as simple a manner as described. They more often consist of a number of simple reactions, thus making the exercise quite complex.

(c) Law of Emotional Preference

The third law, the law of emotional preference, holds that we tend to recall or remember most easily

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(1) Gates, A. I., Psychology for Students of Education P. 158

those things which aroused the most satisfying sensations or produced the most satisfactory results. Thissis also known as the law of effect. All three laws are just as applicable to the teaching of ideals as to the teaching of mathematics. Likewise there must be the same rational function in achieving character as there is in solving a problem.

(3) Methods of Appeal

The law offeffect or emotional preference is the particular one of the three upon which the teacher bases the methods she uses to stimulate the emotions. The responses which arouse the most satisfactory emotions being the ones that are most easily recalled, the teacher tries to inculcate an ideal in the mind of the child by providing satisfaction in a new act.

(a) Compulsion

One method which can be used is the method of compulsion. Very frequently a youth does something which he may not desire for itself, but as the better of two alternatives, the other alternative carrying a very negative emotional content. Although this is a useful method of creating desire and building up the emotional content of an ideal, a still better method is to select some present satisfactory activity and attach the new ideal to that. This method presupposes a normal rational mind with the ability to reason through an act to its consequences. The teacher may have to guide the reasoning of the individual, but once he has seen the advantages of a certain ideal, his desire for it will be the greater.

(b) Hero worship

There are certain characters that

have lived throughout the ages that always appeal to the mind of the growing child. Even more do they appeal to the boy or girl in middle adolescence because he more keenly appreciates character value. The teacher can arouse enthusiasm for a certain ideal by using one of the heroes of history or fiction who exemplified this ideal in his daily life. Such a character is that of Lincoln. In boyhood, Lincoln himself might become the ideal. In adolescence, the ideal is apt to be more abstract. Therefore in this period Lincoln would point the way to the realization of an ideal, but he himself would not necessarily become an ideal.

(c) Aesthetic Appeal

Poetry, drama, fiction, biography may be a great influence in the building of an ideal. They may be called upon to make heroes more real, desired characteristics more obtainable.

> "Literature has always been regarded as one of the most important means for the development of high ethical character." (1)

Visual art, by both concrete and abstract presentation of messages, wields an unexcelled power. The color, the line, and form, the play of light and shadow all make an impression that helps to fix the ideal the teacher wishes to inculcate.

It is essential that all of these methods of appeal be used to arouse and stimulate the emotions, for in the final analysis, it is -

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(1) Douglas, A.A., Secondary Education P. 488

"through the emotion of the ideal and through this course alone (that) the collective will can be concentrated and directed over long periods of time to particular ends." (1)

c. Summon Will to Activity

After the idea has been presented and emotionalized, creating the desire, the next task of the teacher is to cultivate moral judgment and the power to deliberate.

(1) Develop Moral Judgment

In fact, moral judgment is dependent upon the faculty to deliberate, to weigh the opposing sides of a question and determine its good and bad elements. A judgment is made sometimes by intuition, sometimes by precedent. But intuition can be no safe criterion, as it is too closely allied with the emotions and the instincts. Neither is precedent a tr ustworthy criterion. But both intuition and precedent, sanctioned by deliberation, give weight to a judgment.

(2) Will to Do Right

To develop moral judgment the teacher has to spend a great deal of time developing the will to do right. Here she builds upon what has been developed in the home. If the individual does not have the will to do right, it will be im - possible to develop moral judgment. We consider the will to do right as the will to have the greatest good for the greatest number of people. When this has once been established, every ideal is interpreted in its light, every act is considered with reference to this view of life.

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(1) Voelker, P. F. quoted from Benj. Kidd in Functions of Ideals in Social Education P. 29.

(3) Reason Developed

The entire matter of judgment rests in the end on the equipment of the individual mind. The individual must have facts, must have knowledge that his moments of deliberation will not be mere day-dreaming. Toward this end has the teacher been working in presenting example and precept to the youth. She held up a good example or a desirable precept. She emotionalized it. So far the youth knows and desires only the good. Now she must help him to see why she has called it good and lead him to will to do good by helping him to reason through the act to the consequences and to contrast these with the consequences of another act. She helps him to select the one that will yield the most value. He can now determine whether or not the consequences harmonize with his ideal. The teacher must give the pupil sufficient data, both to discover the consequences and to interpret them in the light of his desire.

(4) Opportunity for Action.

The example plus the desire plus the reasoned choice plus the added glow when the conscious sanction of the act is given, stimulates the will without which moral character would not be achieved. The will has power either to make or break a man. When good has been visioned and desired, the teacher must then stimulate the will to do. All that has gone before in this discussion indicates how the will is stimulated. It remains now for the teacher to give the opportunity for action. There has been concentration on the one idea. Feelings for it have been aroused. Alternatives have been presented, and the power to choose has been cultivated. Action must follow. It must come immediately upon the choice of what is right, and must be decisive

action. When this is accomplished the ideal has begun to function, and is on the way toward becoming a value.

D. Conclusion

In this discussion of the establishment of an ideal we have shown that every function of the conscious self is called into action. All the mental and spiritual resources of the individual are used. Through precept and example, and more abstractly presented truths, purposes are visioned. Enthusiasm for these purposes. is created. Both moral judgment and moral imagination are developed. All that a man is, is trained toward the fulfillment of the ideal. I say with assurance moral character is best achieved through allegiance to the highest ethical ideal, all powers and abilities coming as contributory aids to the realization of life's supreme value. This then is a valid method of character education.

More, it is a valid method of character education for middle adolescence. First, because they have reached the stage of mental development where abstract as well as concrete ideas are understood. The ideal must start as an abstract idea. Second, because the adolescent emotions are easily aroused, and in need of control and directi on. This new emotional life has greater driving power than previously, carrying the youth out into activity. Third, the adolescent will is in need of development such as would come from setting one's self the task of achieving a definite goal. Fourth, the ideal is natural to the adolescent. There is a -

"persistent search for the heroic and perfect in youth." (1)

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(1) King, I. S., The High School Age P. 86.

He is forming his own ideals since his psychological nature is ready for them. Hence he is more willing to accept ideals presented with the right kind of emphasis.

Fifth, the conscience and moral judgment of the individual in this age group has reached the stage where he has sufficient data and large enough experience to make certain rather momentous decisions for himself. He has learned to value. But he needs the constant clarifying of his sight. This the ideal can do. The development of moral character in middle adolescence through use of the ideal is therefore possible and wise.

How to develop this ideal will be discussed in the next chapter.

CHAPTER III

ART AS A MEANS OF ESTABLISHING ADOLESCENT IDEALS

ness. To find also these two definitions:

"The exhibition of the power of generating the beautiful and exercising it in artistic forms"; and

"The actual production or construction of objects beautiful in form, color or sound: the practical application of the aesthetic principle."

To understand these thoroughly we must analyze some essential ideas that are in an attempt to express the beautiful.

a. Relation to Beauty

To know what art is, we must know what the beautiful is, or what beauty is.

(1) Historical Interpretation of Beauty

Beauty has received many interpretations throughout history. The ancient Greek philosopher considered it. The modern philosopher took to analyze it. Plato and Aristotle held it to be a quality of things. It was objective. Modern Hall beauty is to be essentially moral and mental. We see of the three mentioned in separating beauty from the good and pleasant. It had ethical implications. In the theory of Plotinus beauty was freed from this dependence. Today the beauty was

"recognized as the vivifying power of reason in assimilating its numerous elements." (1)

Greene distinguished it from the moral and relational that dominated, space and grace constituted its elements. In modern thought we find three interpretations.

1. Beauty is due to characteristics inherent in the object.
2. Beauty is the objectification of the imaginations of the mind.

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(1) Windelbrand, W., A History of Philosophy P. 642

CHAPTER III

ART AS A MEANS OF ESTABLISHING ADOLESCENT IDEALS

A. Purpose

As we have already seen, character is developing rapidly during the period of middle adolescence. It is taking on more or less definite forms which will remain with the individual throughout his lifetime. To aid in the development of character, the inculcation of the ideal has been suggested, since it meets certain needs of the adolescent boy or girl. So far we have been laying the groundword for the aonclusion at which we desire to arrive. It is now time to discuss the specific means by use of which the ideal can develop character, - namely pictorial art. As I said in a preceding chapter, (1) all art gives authority to the acceptance of an ideal. But for the purposes of this paper we shall limit our consideration entirely to pictorial art.

B. Nature of Art

1. Definition

Before we can study the true contribution which art can make to character education it is necessary to seek a definition of the term. We must know what art is and wherein lies its power to accomplish what we believe is within the realm of art to achieve. According to the Century Dictionary -

"Art is simply the harmonic expression of human emotions." This, it seems to me is too limited. True art does depict emotions, but it also depicts an idea which may be called the artist's mes-

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(1) Page 51.

sage. We find also these two definitions:

> "The exhibition of the power of perceiving the beautiful and expressing it in artistic forms" ; and
> "The actual production or construction of objects beautiful in form, color or sound; the practical application of the aesthetic principle."

To understand these thoroughly an analysis seems essential. Both claim that art is an attempt to express the beautiful.

a. Relation to Beauty

To know what art is, we must know what the <u>beautiful</u> is, or what beauty is.

(1) Historical Interpretation of Beauty

Beauty has received many interpretations throughout history. The ancient Greek philosophers pondered upon it. The modern philosophers seek to analyse it. Plato and Aristotle held it to be a quality of things. It was objective. Socrates held beauth to be essentially moral and useful. No one of the three succeeded in separating beauty from the good and perfect. It had ethical implications. In the theory of Plotinus beauty was freed from this dependence. Under him beauty was

> "recognized as the victorious power of spirit in externalising its sensuous phenomena." (1)

Cicero distinguished it from the useful and maintained that dignity, charm and grace comprised its elements. In modern thought we find three interpretations.

1. Beauty is due to characteristics innate in the object.
2. Beauty is the objectification of the idealizations of the mind.

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(1) Windelbrand, W., <u>A History of Philosophy</u> P. 249

3. Beauty is due to the bodily and mental reactions of the beholder.

The last two of these theories are too subjective. The first theory seems the must tenable as it allows for all forms of beauty, that of nature as well as that of man's creation. While the second and third theories seem to depend too much on man's creation. What then may we say that beauty is?

(2) Definition of Beauty

It must be both subjective and objective. It must appeal to more than the emotions. May we say that it is that quality which arouses in us peace and harmony because of the perfect agreement between imagination and understanding?

> "The feeling of beauty arises in connection with those objects in the apprehension of which in the imagination sensibility and understanding co-operate in harmonious manner."(1)

Beauty brings unity and self-completeness into life. It is

> "reality offering a glimpse of the solution of its own problem of evil; its soil is in experience."(2)

According to George Santayana -

> "Beauty seems to be the clearest manifestation of perfection, and the best evidence of its possibility. If perfection is, as it should be, the ultimate justification of being, we may understand the ground of the moral dignity of beauty. Beauty is a pledge of the possible conformity between the soul and nature, and consequently a ground of faith in the supremacy of the good." (3)

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(1) Windelbrand, W., A History of Philosophy P. 563
(2) Hocking, W. E., Human Nature and Its Remaking P. 327
(3) Santayana, Geo., The Sense of Beauty P. 269

b. Final Definition of Art

This then being the nature of beauty let us return to the consideration of the definition of art as the means of expressing that beauty which brings inner harmony to man. Art itself will then unify man's personality, since it carries the values of beauty.

"Art is the adequate and harmonious expression and interpretation of some phase of man's life in true relation to the whole." (1)

As I have previously stated, (2) the discussion in this paper will be limited to pictorial art. Although we have considered art as the portrayer of beauty and have sought to define it, our understanding is inadequate until we know more of the nature of art. In expressing the beautiful, art must release the imagination, express desire, stimulate thought and arouse the feeling of beauty within the spectator.

2. Art Pictures the Artist's Desire

The artist expresses his own personality in the pictures he paints, It may be a reflection of actual circumstances; it may be a dream of what he would desire the circumstances to be. Van Gogh's procedure was -

"to make reality the starting point for a dream of what he would have it be." (3)

To bring pleasure and satisfaction to the spectator, the dream of the artist or the desire pictured on the canvas must be universal. It must be within the realm of all human desire.

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(1) Griggs, E. H., Art and the Human Spirit P. 9
(2) See Page 58.
(3) Parker, D. H., The Analysis of Art. P. 11.

"A religious picture will interest the spectator because of his fund of religious feeling, irrespective of the particular situation in the life of the artist out of which it arose. Even if it were true that some 'complex' in the life of the artist motivated every work of creative art, it would not be necessary that the spectator have a similar complex in order to appreciate it." (1)

But there must be something suffieiently universal in the painting to make it seem a part of the experience of the spectator.

"The work of art is the dream made objective, permanent, self-conscius, mutual." (2)

It is -

"a message from the artist to the world, his attempt to say something so beautifully and therefore so compellingly, that all men will listen, and having listened will feel and understnad." (3)

C. Artist's Methods of Conveying His Message

The message of the artist is conveyed thru the mediums of form, "composition, color and symbolism."(4)

His objectified dream is made known to us as we learn to appreciate the significance of each element in the painting. Unless all of the picture is appreciated, all of the possible reactions of the spectator are not aroused and the message is lost, possibly in the emotional appeal of color. This being the case, it is essential that we examine the form more closely.

1. Form

a. Unity

As we first look at a painting it represents a

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(1) Parker, D. H., The Analysis of Art P. 18
(2) Hocking, W. E., Human Nature and Its Remaking P. 317
(3) Bailey, A. E., Use of Art in Religious Education P. 34
(4) Ibid, P. 34.

whole. It is a unit. Examining each separate element of the picture we find that it is, as a rule, definitely related to the message of the whole. Nothing is there which does not contribute to the significance of the entire creation. Not only is everything in the picture essential, but we find that all that is essential has been chosen. The artist has so clarified his feeling, his dream, his thought, that he has been able to reduce it to the least possible elements and still preserve his idea in its purety and beauty. Parker says -

"The beautiful object is organized all through, baked all through like a cake." (1)

This element in composition is known as unity.

b. Variation in Unity and Repetition

But unity, if pressed too far, may become monotonous and destroy the beauty of the picture. The principle of variation in unity must also be understood and appreciated by the artist and by the interpreter. The principal theme is stated, and perhaps repeated. An immediate third repetition would destroy the effectiveness of its appeal. So the artist introduces a contrasting theme. Upon returning to the original theme, it is welcomed with zest because it has become familiar through previous association and the contrasting theme has brought out its beauties. A picture composed of a repetition of vertical lines would be most tedious and uninspiring. The more important lines, yes, even the majority of lines may be vertical, but horizontals must be applied to give the verticals stamina.

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(1) Parker, D. H., The Analysis of Art P. 34.

Opposition lends greater significance to the primary theme. Not only in lines but in colors and figures is the principle of diversity or variation employed.

c. Balance

Another principle is that of balance:

"The picture, if a good one, has a central point and on both sides of this, various components fall like weights hanging to a lever, and the forces on the two sides are equal." (1)

In the early pre-Renaissance paintings, this balance was almost too formal, too perfect. If there was a central figure with three secondary figures on the left, there would likewise be three secondary figures on the right. The picture is thus too obviously divided into halves, and beauty is rarely achieved.

Balance does not mean such precise measuring of the elements on the left and the right of the picture. It merely demands an equality of opposing elements, and though they may not seem equal in numbers, or size, the spacial relationships have a great deal to do in maintaining balance. Likewise each element must appear to need the other. In moving from this too symmetrical a balance we may appear to go to the other extreme. Asymmetrical elements may become apparent. But this asymmetry is a clever device to express some definite mood or idea, and if the picture is examined carefully, it will be seen that there is a background of balance.

d. Rhythm

Another principal which contributes to the unity

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(1) Hayward, F. H., The Lesson in Appreciation P.144.

VON GEBHARDT: CHRIST AND THE RICH YOUNG MAN

of the whole is that of rhythm. But this is vased on two of the preceding principles, thematic variation and balance. In rhythm we have a periodic recurrence of like and unlike, each element upon its reappearance being no different than formerly.

2. Language of Art

These are the principles which give a work of art unity. But as I have previously suggested (1) composition, color, and symbolism are the language by which the message is set forth. The principles of unity, variation, balance and rhythm are suggested as we study the language of art. It is through this language that we have any painting that demands these four principles.

a. Composition

"Composition is the artist's way of putting things together effectively. The artist has one or at most two chief ideas to express and by composition he leads our mindsto discover what these are." (2)

(1) Linear

One of the chief types of composition is known as linear composition. By the use of lines the artist draws our eyes to a particular point in the picture which may be said to contain the key to the though of the whole composition. The lines do not of course appear definitely as such on the canvas. By a clever arrangement of light and shadow the artist leads the eye from one object to another, until the focal point is reached.

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(1) See Page 62
(2) Bailey, A. E., The Use of Art in Religious Education P. 35

Millais: Boyhood of Walter Raleigh.

These lines ordinarily proceed from without, in. That is they lead the eye from the edges of the picture across intervening space and secondary figures, to the central or dominant element of the whole painting. This is in order that the picture may be entered the more easily. Occasionally a picture erects a barrier, that makes it almost impossible to gain entrance to the thought of the picture. It seems as though the eye meets a definite obstruction which will not allow us to discover the secret it guards. But the clever artist ordinarily invites the spectator to enjoy and to understand his work by arranging these light lines, or "eyepaths" (1) in such a way as to make it impossible for the message to be missed.

In the painting "The Boyhood of Walter Raleigh" by Millais, the main focus is the face of the boy, Walter. Note how many lines lead to his face. Follow the line from the left heel of the sailor along his muscular leg, across to the legs of Raleigh and so on up to his face. The shore line leads us to the same focus. Beginning at the left hand edge of the picture, near the hat, note how the line runs from a piece of white sail ona toy boat, across to the hat, and follows the back-line of Raleigh himself, to the head. Another line may be traced from the waist of the old sailor, over to the second boy's hands and thence to the face of Raleigh. The outstretched right arm of the sailor, suggests that we look at the horizon. But a clever line arrangement draws our attention back to the face of the main figure. Start with the straight forefinger, trace a line along the arm,

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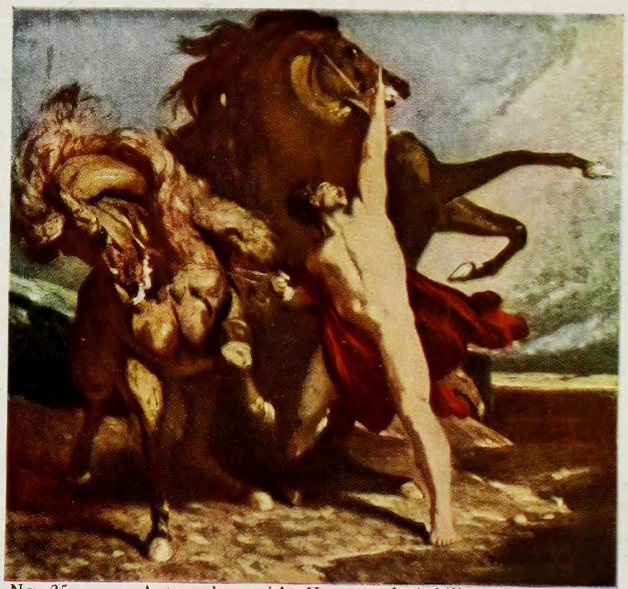
(1) Bailey, A. E., The Use of Art in Religious Education P. 35

From a Thistle Print, Copyright Detroit Pub. Co.

No. 5 **THE BALLOON** Dupre



No. 25 Automedon with Horses of Achilles Regnault

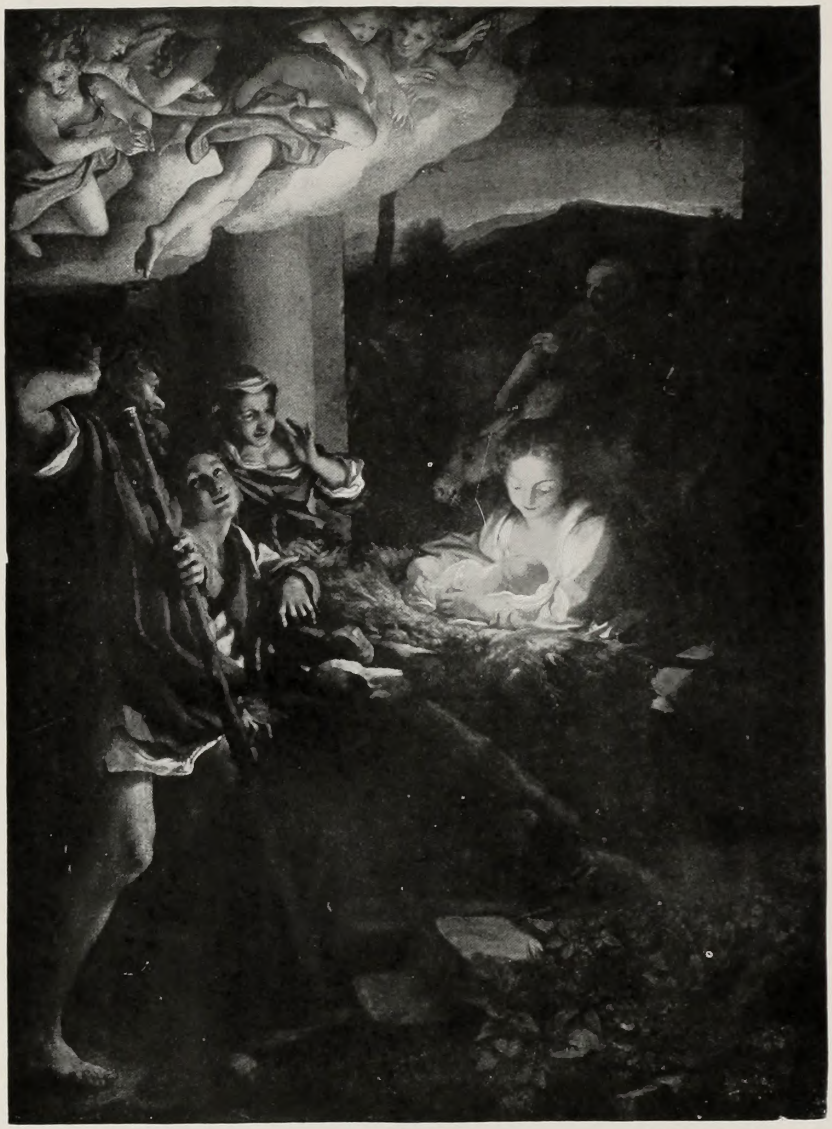
the shoulders, to the left hand of the sailor, to the head of the little playmate and across to the face of Raleigh. This shows how an artist helps us to select the chief figures in the drama he presents. Either boy might have been Raleigh but the lines indicate that it is the one at the left of the picture.

(2) Psychological

A second form of composition is that known as psychological. By this method the eye of the observer is attracted to the principle object or figure, because all the people in the picture are interested in it. Every head is turned in that direction. Such a picture as "Christ and the Rich Young Man" by Von Gebhardt illustrates this method. Here the peasants are intent upon Christ who has been speaking to them, and is now holding a friendly conversation with the rich young ruler. Julien Dupre has taken a very small object for the focus of his picture, "The Balloon", but we immediately perceive the ballon because every peasant is looking in that direction, most of them with their backs toward us. Illustrations witho ut number might be cited of how the artist has constucted pictures upon psychological principle of attention.

(3) Emphasis

A third method of acquainting the obserer with the main object, is by emphasis. The artist places the figure or object to which he wishes to call our attention, in a conspicuous position, or in conspicuous clothing. The important figure may stand by itself as opposed to a larger group. The clothing may be in striking color contrast to the clothing of the larger group. Whatever method is used, the artist aims to give



WILDE'S BIBLE PICTURES. 9. *Dresden.* CORREGGIO, 1494–1534.

HOLY NIGHT.

his leading character prominence by a subordination of all other characters. An examination of Correggio's "Holy Night" shows an example of this type of composition. There are lines that lead to the Christ Child. But the majority of lines lead away from this focal point. It is the luminous light that immediately leads our eyes to the virgin and her child. They are the brightest spot of the picture. The light on the other figures is a reflection from this center of pure, white light.

(4) Composite

These, then are the three forms of composition. As referred to here, they appear to be distinct types. But rarely do we find one picture, the composition of which is exclusively linear, or psychological or by emphasis. All three elements may appear in one picture, thus triply emphasizing the focus. Or one may emphasize the primary object of our attention, and another emphasize the secondary object. Such a treatment would be illustrated in Munkacsy's "Christ before Pilate" where both Pilate and Christ should engage our attention. Both are dressed in garments sharply contrasted to the throng. Both occupy positions of prominence. The old man that seems to be talking is gesturing both toward Christ and toward Pilate. Nearly everyone is looking at Christ. Certain lines lead to Christ, and others direct our attention to Pilate. Plainly, every form of com position has been used, but by emphasis our eyes are led to Pilate and by the psychological method our attention is turned to Jesus.

b. Color

"When I Consider Thy Heavens"

Eighth Psalm

The second element which discloses the message of the artist is color. Nearly all of the pictures we see are photographs in gray and white of the originals, and so we miss the glory of the color. That these half tones receive the admiration they do proves that color is not vital. But if a photograph of a masterpiece is placed side by side with a colored reproduction, provided each is a worthy copy, which will be the more loved? The colored one as a rule is preferred.

(1) Discloses Mood

The color frequently discloses the entire mood of a painting. Take for example Merson's "Repose in Egypt" with its deep blue sky, and sharply lighted sphinx and its burden; or examine W. L. Taylor's "When I Consider Thy Heavens". In these we find much of the message portrayed by the dark, density of the night. Mystery is definitely suggested. So other color affects produce other ideas regarding the message of a picture.

(2) Symbolism of color

If the observed is initiated into the use of color, certain colors will represent certain ideas or feelings; for example white is for purity and green for coolness and reticence. Of the three means of conveying a message used by the artist, color makes the most definite appeal to the emotions. I am reserving a fuller discussion of color for later treatment under the emotional values of painting. (1)

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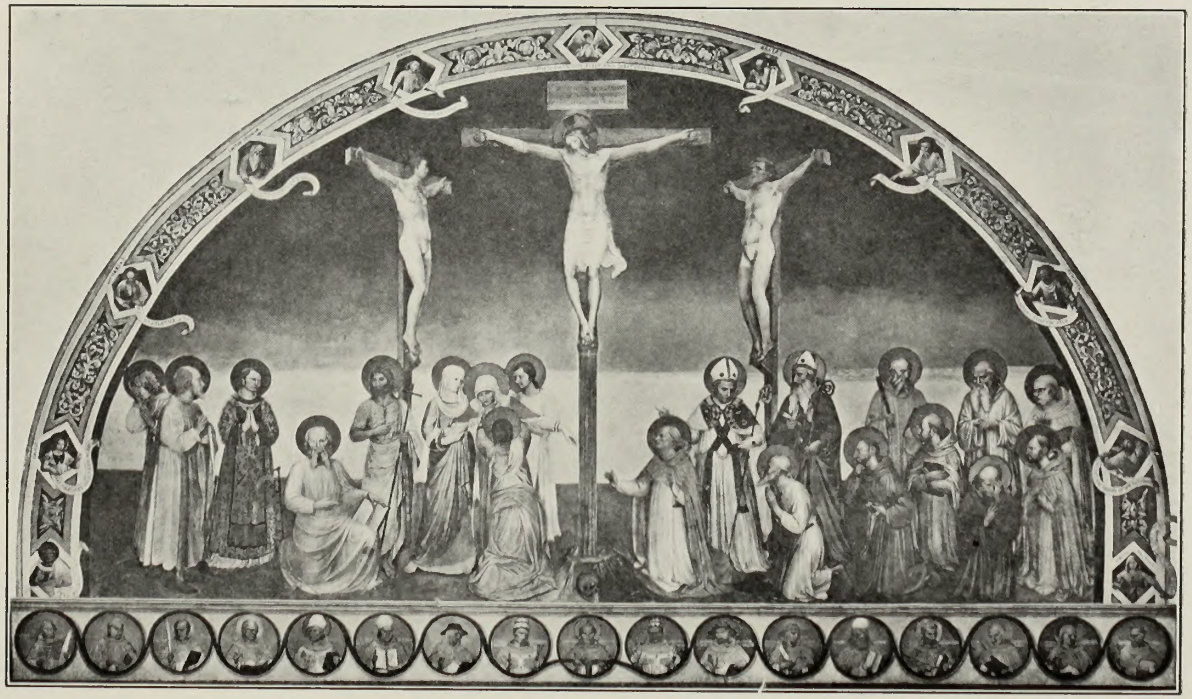
(1) See Page 72



FRA ANGELICO: THE CRUCIFIXION

c. Symbolism

(1) Intellectual Appeal

The final means of expressing an idea is by use of symbolism. This is the most intellectual of the three. Knowing the key to certain shortand notations in the painting, makes the painting more intelligible. A symbol is merely one of these shorthand notations. Nearly all church art abounds in symbolism. Characters are recognized and can be identified by certain emblems which they bear. So Christ may be known by the symbol and others. Abstract ideal are sometimes represented by concrete images. For example eternity is represented by an unbroken circle, and immortality by a peacock.

(2) Symbolism in Early Art

Symbolism developed as a means of expressing something which is intangible, abstract, and also to disguise the real significance of the message. Only the initiated may read and understand.

A most symbolic picture is the "Crucifixion" by Fra Angelico. Nearly every character in the crowd below the cross can be identified by his own peculiar ensignia. So also can the prophets and sibyls in the frame. The fifth figure from the left, standing beneath the cross, is one most readily recognized because of his goats' hair jacket and staff in the shape of a cross. John the Baptist is always recognized by these two symbols. This is merely one illustration of how an artist uses symbols to aid in the expression of an idea.

Hunt: Light of the World

(3) Use of Modern Artists

Among modern artists, the pre-Raphaelites, living in the middle and latter part of the nineteenth century, used symbolism to a great degree. "The Light of the World" by Holman Hunt abounds in symbolism. So also does the painting "The Star of Bethlehem" by Burne-Jones. Symbolism is indeed a most important instrument in the hands of the artist to aid him in making himself understood.

D. Spectator's Means of Understanding the Painting

In this study we have so far seen the means by which the artist speaks to us. But what is there in us, that responds?

1. The Emotional Response

The first response to a truly good painting is an emotional response. Lines and color both arouse the emotions. Parker goes so far as to claim that

"color and lines have power to stimulate emotions, irrespective of their use."(1)

This is a rather broad statement, but he backs up his argument with regard to the efficacy of mere lines to arouse emotions, by saying that movement is involved in following a line, and according as this movement is pleasing or displeasing, smooth or interrupted, a corresponding emotion is aroused. (2) Be that as it may, respecting detached lines, it can easily be shown that opposing lines in a picture give the feeling of conflict and strife.

a. Reaction to the Lines of the Composition

"Automedon with the Horses of Achilles" by

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(1) Parker, D. H., The Analysis of Art P. 75.
(2) Ibid, P. 77

Regnault in the Boston Museum of Fine Arts, shows how lines forming acute angles with each other may represent struggle. In contrast note the dignity of the picture "In the Garden" by DeForest Brush, secured by the long, unbroken oval of the lines. Puffer explains the emotional reactions upon the basis of motor and sensory reactions. (1) Likewise Munsterberg -

> "Every curve or line or space-division is psychologically a system of eye movement sensation." (2)

To have a picture positively esthetic and beautiful these motor reactions must be pleasurable. They must be

> "suited to the functions of the organ involved." (3)

The "line of beauty" so called by Hogarth is the letter "S" of "Z"

b. Reaction to the Color of the Composition

In a brief manner I have previously suggested (4) that color arouses the emotions and stimulates the feelings. Frederica Beard claims that

> "scientific observation has proved color has an effect on the nervous organization; certain colors bringing rest and repose, while others tend to excitement and disquietude." (5)

Bright colors tend to excite the emotion and their absence is soothing.

> "Saturation gives emotional depth to a color, while the relative absence of it makes a color superficial

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(1) Puffer, E. D., The Psychology of Beauty P. 103
(2) Munsterberg, H., Principles of Art Education P. 82
(3) Puffer, E.D., The Psychology of Beauty P. 104
(4) See Page 69
(5) Beard, F. Art."Beauty in Education"Jour.Nat'l Educ. Assn.Vol.12

(compare dark blues or reds, with light blues and pinks, or purple with lavender!)." (1)

In combination, those colors which offer the least contrast produce the least pleasing effect. This is because certain colors demand their opposites by the very nature of man. Blue demands green and if the artist presents both a more satisfying effect is produced.

c. Reaction to Light and Shade

Not only color, but light and shade produce decided effects, When all is light, a feeling of security and well-being is stimulated and when shadows and darkness enter, man is caused to feel uneasy, disquieted. Munsterberg has a physiological explanation for the effect of color, and light and shade.

> "The impression of lightness or darkness, of pure or mixed, of saturated or unsaturated color, are starting points for centrifugal waves which are carried through the whole body, influence our breathing and our blood circulation, our muscular strain, the pressure of our joints, the tension of our tendons, the widening of our pupil, the tonus of our whole system."(2)

d. Need for Harmony of Color and Line

Since both form and color produce physical reactions which arouse the emotions, it is evident that the form must not produce that which will conflict with what is produced by the color. They mu st agree one with the other. The dignified lines in DeForest Brush's "In the Garden" demand the dignified colors used there, and vice versa.

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(1) Parker, D. H., The Analysis of Art P. 75
(2) Munsterberg, H., Principles of Art Education P. 97

2. Intellectual Interpretation

But the emotional values are not the only ones realized thru the study of a painting and an understanding of the composition and color. Intellectual values are likewise realized. The history of art shows that it has been used to teach the truth.

a. Dogmatic Teachings of Early Christian Art

Early christian art in its crude form attempted to hold certain religious doctrines before the people by the use of such symbols as the sacred fish, meaning that Jesus Christ is the Son of God, our Saviour. In mediaeval art, doctrines of the church continued to be depicted.

b. Social Gospel of the Modern Artist

Modern artists use palette and brush to preach a social gospel. Mr. Beneker is one outstanding in his attempt to make the laborer less despised and to raise the load now supported by industrialism.

c. Method

To gather the intellectual message of a painting, there must be a definite study of the picture. Having studied in brief survey the means the artist uses to express his message, we must learn to find these in the painting, ere we can rightly interpret it. (1)

(1) Analyse the Emotional Response

Almost as soon as we look at a painting there are certain emotional reactions that take place in our being. But if we will assume the attitude and facial expressions of the characters, more definite emotions will be aroused. To account for

these emotions, we must examine the elements of the picture that are productive of such a reaction, especially line and color, technicalities already discussed. This will lead us a long way toward the understanding of the message.

(2) Study the Details

Then we must study the expression on the faces of the characters, their positions, the details of their clothing and of the background. All the symbols must be interpreted. The details must be so impressed upon our minds that later we may recall them at will.

After all the details have been considered, and the emotional responses analysed from the point of view of their stimuli, then the message should be stated briefly. This clarifies the painting and makes it of definite worth to the individual.

3. Volitional Response

Perhaps not every painting summons the will to activity, but that it is desirable and possible cannot be denied. This is more or less dependent upon the strength of the emotions aroused while studying the picture, which in turn is determined by the strength of the painter's art. There are some paintings which we see that call us so definitely to activity, that a denial of that call would be self-negation. That more pictures do not offer a sufficient stimulus to the will is not the fault of the object but of the person perceiving the object. We are so prone to say "Isn't it beautiful? That color is so rich, and the satin of her gown looks so shimmery." This we say; give the picture a second look and pass on. If the artist had a message for us, we did not

tarry long enough to redeive it. I believe that the will is stimulated by those paintings that become our friends. In what subtle way, we know not, but that it does, is proven by our changed attitude after living with the painting for a time.

E. The Function of Art Relative to the Establishment of Ideals in Middle Adolescence

The function of art has already been suggested in the foregoing discussion. If it appeals so strongly to the emotions, the intellect and the will, it is because it was so intended. The artist uses his painting as a means of communicating an idea or a feeling about something too elusive to express in words.

"That which the painter gives us is a stimulation, a suggestion, a demand." (1)

1. Art for Art's Sake Versus Art for Morality's Sake

If the artist has an idea to express, it should be worthy of the means he uses for its expression, and should be as beautiful when stated baldly in plain English, as when set upon a canvas with the power of form and color to beautify it. On the function of art, the discussion has been long and heated. There are those who say "Art for art's sake," and others "Art for morality's sake." The fact that beauty and morality both have value of themselves, has probably caused much of the conflict, each being jealous of its value and fearing the domination of another value. When in their own spheres, their value is discovered, we can more readily see their relations to each other.

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(1) Munsterberg, H., The Eternal Values P.

a. Intrinsic Values of Art

Our discussion of art in the early part of this chapter shou ld have shown us what are its intrinsic values. We have here one of the purest forms of intrinsic value. Beauty has the power to release us from the sordid and to lift us above all practical worries. Schopenhauer contrasts this calm moment of untroubled contemplation with the restless striving of the will;

> "At once the peace which we have been ever seeking, but which has ever fled from us on the path of the desires, comes of its own accord and it is well with us. It is the painless state which Epicurus held to be the highest good, the blessed lot of the gods. For a moment we are set free from the miserable striving of the will; we enjoy the sabbath of rest from the servitude of willing; the wheel of Ixion stands still." (1)

These moments of disenthralment cannot be of great duration, but frequent rest in the realm of beauty gives us those moments needed to keep our vision clear, and our striving dynamic.

b. Intrinsic Values of Morality

Little has so far been said of the intrinsic value of morality. Morality refers to those character virtues which make every part of life full of spiritual meaning and purpose. They bring satisfaction alike to the possessor and to others. They are not to be considered however in the strictly traditional sense. The old Jews in legalistic religion, held certain virtues to be essential, and performed rites diligently that these virtues might be acquired. But they neglected the spirit necessary for the fullest blossoming of character virtues. This has too long been our interpretation of morality. The newer morality demands self-

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(1) (Schopenhauer in Everett)

sacrifice. It is humanitarian. Morality as we recognize it today -

"consists in realizing the maximum of good for the individual and for society through the adequate exercise of human powers." (1)

This then being morality we may see that the character values of a truly moral individual are both intrinsic and instrumental.

Having thus briefly discussed the intrinsic values both of art and morality, we may consider the question of the true function of art.

2. Fallacy of Advocates of Art for Art's Sake

a. Art, the Expression of Desire

The advocates of "art for art's sake" make art an end in itself. All the value which it has is intrinsic. They do not recognize any instrumental values whereby higher values may be realized. According to this group, art is for the expression of desire, any subject being portrayed and any method being used. Art is to please, and not to preach. So the artist may represent nature and life as it is. In fact it is his duty so to do. But there are certain things in nature unworthy of presentation. To portray them would mean the degradation of art and artist alike. Also there are certain pleasures, which were better not indulged. The artist is not achieving the highest art when he merely paints to give pleasure, unless he choose the higher values in pleasure.

b. Appeals of Art Ignored

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(1) Buermeyer, L., The Aesthetic Experience P. 131

The apostles of "art for art's sake", do not apparently realize the utter impossibility of shutting art up in a closed room, leaving all other values on the outside. Undoubtedly it is believed that more freedom is allowed to the artist if he paints merely to satisfy an inner urge. But that subject which he puts on canvas, makes such a strong sense appeal to the observer, that it cannot help but have an influence on his thinking. The old adage says, "As a man thinketh, so is he." Hence we may argue that the painting influences conduct. In fact, that is just what I tried to say in discussing the volitional appeal of art. (1)

> "We may have art for art's sake, but art is bound to have a moral effect because of its appeal to the eye. The 'admiring gaze' attracts and centers, and gradually shapes the longings and endeavors of the gazer's entire being, until he lives for that which has held him in thrall, and is, in fact, the embodiment of his supremest aspirations!"(2)

We may say then that art because of its very nature influences moral conduct. It does not

> "live in and for itself, but must appeal to something outside itself - man." (3)

3. Truth of Art for Morality's Sake

a. Art, the Instructress

Those who would urge that art has a definite moral effect, it seems to me, have by far the stronger argument. Since art began to be, it has been used as an instructress. Before there was any other form of communication, pictured symbols

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(1) See Page 75
(2) DuBois, P., Natural Way in Moral Training P. 176
(3) Bunker, J., "Aesthetic Laws and Moral Principles" Catholic World, June 1918 P. 349

conveyed messages. In the twelfth and thirteenth centuries in Europe the only instruction the poor people received was through the stained glass windows and the carvings in the cathedrals. It is said that even as late as Martin Luther's day, all the early conceptions of religion which Luther formed were gained largely from this same source. If then art has been so vital a part of man's education, we cannot as late as the twentieth century , use these same mediums without having them influence man. That influence has already been discussed in the appeal of art to the emotions, the mind and the will.

b. Art Mitigates Desire

But just what does art do for us that makes it have a moral influence? Art has a method of taking the internal world and so portraying it that our desires, our dreams, our ideals become real and living. It shows us our desires in so clear a light that we are forced to reflect upon them. If they are unworthy of us, introspection leads us to see this and frees us from their unworthiness. Hegel maintained that were pictures of the passions the only ones set before the eye, they would "mitigate desire" in that they give man an opportunity to see what "he simply is." (1)

This is a negative form of teaching, but even negative teaching may have some value. However, this is by no means the strongest argument for the influence of art in the development of moral conduct.

c. Art Develops Sentiment

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(1) Hegel, G. W. F., Introduction to Philosophy of Fine Arts P. 92

(1) Personal Reference

There is another claim that art makes man fastidious,

"The study of any art has refining influence, teaching exactness and restraint, proportion, measure, discipline." (1)

It shows beauty to us in such a way as to make us desire beauty in our lives. Desiring this greatly makes us cognizant of the grossness of many acts. The thought that the acts would make the individual ugly and repellent, serves as a deterent. Were there no sense of beauty developed within the individual, the acts might not seem so base and unlovely. Thus art has developed a sentiment. Ruskins says -

"You will find that this love of beauty is an essential part of all healthy, human nature, and though it can long co-exist with states of life in many other respects unvirtuous, it is in itself wholly good; - the direct adversary of envy, avarice, mean worldly care and especially of cruelty. It entirely perishes when these are indulged; and the men in whom it has been most strong have always been compassionate and lovers of justice and the earliest discerners and declarers of things, conducive to the happiness of mankind." (2)

(2) Social Reference

This fastidiousness is not alone for the individual but likewise for society. It is both personal and social in nature.

"The man who is versed in the work of the masters can never after be content with the ugliness and squalor that our industrial civilization continually tends to increase. He has caught the vision of beauty, and must strive to shape his environment toward the high ideal." (3)

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(1)Drake, D.,Problems of Conduct P. 262
(2)Ruskin
(3)Drake, D.,Problems of Conduct P. 266

But the social reference of art is not alone to create the desire to relieve the sore spots of humanity. If we did not gain a new point of view we would not be fit to work for socialbetterment. Art helps us to see and understand the point of view of another. We stand before a work of art, before beauty, and absorb its spirit. In that moment all our differences are forgotten, our cross purposes are unified, and we find social harmony. If this does no more than to show us that we can come together in full accord it has served a high purpose. But the knowledge gained should foster the desire to make more effort toward complete understanding between man and man, nation and nation, and race and race.

(3) Root of Ideal

It is this effect which art has on sentiment that makes it have so strong a moral effect. Sentiment aids in the building of an ideal. The ideal grows as new experiences add new significance. A painting brings before the eye an experience of another. It shows his attitude toward life. This acquaintance with another's viewpoint cannot leave us untouched.

> "One cannot take life in quite the same way that one did before; a certain influence has passed inevitably into one's moral substance." (1)

d. Art Satisfies Restlessness

Every power which art has to lift one out of one's self, which is considered purely intrinsic, has its instrumental value. In this period of contemplation proper satisfaction is given to a natural and legitimate desire for release from humdrum everyday tasks and leads eventually into fruitful instead of

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(1) Parker, D. H., The Analysis of Art P. 183

harmful or destructive expression. In fact

> "it is one of the most potent factors for good, one of the three or four greatest agencies which tend to form and guide the thoughts and the sentiments and the conduct of the people. The craving for sensations - so characteristic of our times, and particularly of our country - some of the restlessness, of the turmoil, of the lawlessness, even of the crime of the day, spring in many instances simply from a desire to get away from unrelieved dullness and drudgery of everyday existence." (1)

Play furnishes one outlet for this ceaseless unrest, and art may in like manner. Undoubtedly art offers the best means of detachment from the sordidness of existence. Its power to release man from himself is likewise educative. For after contemplation, man sees his own weaknesses better, in a clearer light. We do not yet appreciate to how great an extent,

> "art can be as educational as universities, (nor) that it has elements which, to a great part of our population, can make it as nourishing a soup kitchens, as healing as hospitals, as stimulating as any medicinal tonic." (2)

e. Art Furthers Purposive Activity

It is not possible to claim that art effects each individual deed, except as that deed is seen in relation to the ideal which art has set before us. It will influence us to act less blindly, more intelligently, and will make each act of far greater significance.

> "And in momentous choices, when the balance of motives hangs even, it may well happen that some lingering influence from the realm of art may determine action."(3)

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(1) Kahn, O. H., Art and the People P. 11.
(2) Ibid, P. 12
(3) Parker, D. H., The Analysis of Art P. 184

f. Art Offers Outlet for Creative Impulse

Art likewise provides for us a means to the satisfaction of the creative impulse. We relive what the artist has depicted. By releasing the imagination of the observer, art furnishes an outlet for those desires within the individual which urge toward some creative act.

g. Restatement

It would seem then that the relation between art and morality is very close. The artist who denies this relationship and paints only to satisfy desire does not approach the highest beauty, for

> "beauty is part of the finished language by which goodness speaks." (1)

Whether the artist will or no his work is bound to have an influence in the realm of morals. This does not deny the intrinsic value of beauty, but it implies quite definitely, that

> "No man has any right to lay his hands upon life, in the name of art or in any other name, who does not wish that it may become what it ought to be, and who is not ready to help, with such power as he possesses to make it what it ought to be -----. Art may please us with pure delights, but it must not debauch the imagination." (2)

4. Art, Morality and the Ideal

But what has all this to do with the development of the ideal? Just this, the ideal is the basis of moral action. In discussing morality and its relations to art, we have been considering contributions which art makes to the growth of an ideal. As we know an ideal must have effective, cognitive and conative

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(1) Eliot, Geo.
(2) Gladden, W., The Relation of Art and Morality P. 61

reference. Art also has these three. We may see a synthesis of the mental states aroused by art and those necessary to stimulate an ideal. A brief summary is all that is essential here.

The efficacy of visual instruction is quite well known. Nearly everyone can learn more rapidly when the appeal is made to the sense of sight. The keen eyes of the artist visioned a bit of the ideal and set it on canvas for all to see. The isolation of this bit of the ideal makes it most emphatic and leads us to study it and love it. If it contains a suggestion of activity, the more we study it, the keener will be our urge to activity. More briefly : Art instructs, it develops sentiments, it demands purposive activity. For the formation of an ideal, information must be gathered. There can be no goal of achievement unless there be definite knowledge as to what that goal involves. This is where art, as instructress, plays a leading role. But mere thought content does not make the ideal. That thought has to be surrounded with emotion. Keeping our analogy, we may say that pictorial art plays a stellar role here with its manifold appeal. But the ideal is of no value unless it leads to activity. Art may suggest a definite activity, or it may be more general and merely imply the necessity for activity or create the urge.

Finally, if as Hadfield says -

> "the right ideal is one that can be attracting all the instinctive emotions, bring harmony to the soul; by stimulating the will to a common purpose, weld the whole psychological individual into an organism; by satisfying the craving for completeness, secure self-realization and happiness," (1)

then art is a sufficient and essential means to the establishment

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(1) Hadfield, J. A., Psychology and Morals P.111.

of the right ideal. It has been shown that art and beauty create harmony, afford creative expression in artist and interpreter, satisfy longings and restlessness through an adequate stimulus of the cognitive, affective, and conative processes.

5. Art and the Middle Adolescent

If we have clearly in mind the characteristics of the middle adolescent, it is almost as obvious a relationship between art and adolescence as between art and the ideal.

The primary appeal of art is to the senses. In the period of middle adolescence, the senses are developing an acuity hitherto unknown to the individual. Beauty, therefore, is more readily understood and appreciated. Pretty things have been enjoyed by the individual as a child, but this sense which recognizes beauty appears to deepen and expand in adolescent years. This then gives us sufficient cause tosay that art, which reveals beauty, can make a great appeal to the adolescent, as it satisfies the adolescent craving for sense stimulation for beauty.

The intense emotions of adolescense and the strong emotional appeal of art show us another relation of the one to the other. In the stirring up of the emotions and directing them into new channels, there is no greater power than art through its manifold means. However, care must be taken not to overstimulate the emotions. Only that art which will

> "bring the deepest things in us into active response to the deep things in the world outside," (1)

should be used. Only through this type of art can the emotions be wisely directed because it furnishes an outlet for the energy

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(1) Hocking, Human Nature and Its Remaking

which they have created. It offers the emotional values and volitional expression which adolescents crave.

One of the most vital contributions of art to the development of adolescent character is its power to satisfy vague longings for self-expression.

"Youth's power for appreciating is far ahead of his ability for expression."(1)

The opportunity offered by paintings for flights of the imaginative fancy in a sense recompenses the youth when he himself cannot create a thing of beauty.

In the previous discussion (2) we saw how art could aid in the establishment of ideals. These, we know, are one of the definite needs of the adolescent. They grow as ideas grow. The newly developing power of introspection helps to clarify and formulate those ideas necessary for the growth of ideals. Previously we have emphasized the power of art to stimulate contemplation. (3) Hence art has definite value for the development of ideals in middle adolescence.

F. Summary of Chapter

It has been my desire in this chapter to consider the subject of art in such a manner that its power to appeal to the adolescent and to develop ideals would be most obvious. We have arrived at the point where a final summary is necessary. The content of this chapter developed the idea that art is a portrayer of beauty, that it expresses the ideal of the artist, that it creates harmony between the individual and the environment, and establishes

(1)King, I.S., The High School Age P. 101
(2)See Page 84
(3)See Page 82

an ideal. It uses as its means all the elements of form, unity, diversity in unity, balance, rhythm, and the three elements of the artist's language, composition, color and symbolism. A brief study has been made of the appeals of art. These contributed to the conclusions regarding the functions of art already stated. Since the adolescent has a definite need for each of the functions of art, and not only a need, but an appreciation, never before present, it is the claim of this chapter, that art is the guide to the youth in thematter of the development of moral character.

So far this has been a purely theoretical discussion. In my next and final chapter it shall be my purpose to establish certain ideals for the youth and attempt to show how picture interpretation may make those same ideals vital and dynamic forces for the achievement of sturdy moral character.

CHAPTER IV

THE IDEALS OF THE TRUE, THE BEAUTIFUL, AND THE GOOD INTERPRETED THROUGH ART

CHAPTER IV

THE IDEALS OF THE TRUE, THE BEAUTIFUL, AND THE GOOD INTERPRETED THROUGH ART.

A. Introduction

1. Purpose

Having considered the theoretical aspects of the adolescent character, the functioning of the ideals, and the power of art, it is now my purpose to interpret a number of pictures as they might be interpreted to teach the ideals of the true, the beautiful and the good. I have selected these ideals for a number of reasons. They are the most abstract ones which could possibly have been chosen. They perhaps seem so abstract as to be inadequate to develop ethical and moral character and personality. But it is this very thing that led me to choose them.

2. Reasons for Choosing These Ideals

a. Because of Their Nature

In the chapter on ideals there was an attempt made to show how ineffective concrete ideals are. They serve as suggestions to definite lines of conduct, and are so stated, that all the experiences of life in which they might function, cannot be recognized. It was seen that a more abstract ideal which suggested all the relationships of life was more effective. All of the more concrete ideals are organized under the all inclusive ideal. But this is not the only reason why I would choose the ideals of the good, the true, and the beautiful. We must bear in mind the demands of the age for which this material is intended.

b. Because of the Adolescent Nature

We are suggesting ideals for boys and girls fifteen, sixteen and seventeen years old. They are of the age when they begin organizing all their knowledge around certain dominant problems. These systems are related one to the other. They have grown from a more or less heterogeneous mass of concrete data. If this is their attitude toward all knowledge, then also the concrete ideals regarding ethical conduct should be formulated into a system. They are seeking the abstract; they are growing in understanding of it. Likewise they need to be given the stimulus of abstract ideas to further the development of their power for abstract thought. They must appreciate values, and be able to distinguish between the varieties of value. But more than this, they must incorporate those values in their lives. These ideals must serve as a dynamic to the development of personality or character.

3. The Inter-relations of These Ideals

The ideals which I have selected represent the aesthetic, the intellectual and the moral values. They are traditional, are these ideals of the good, the true and the beautiful. That they overlap in common usage is most clearly seen. How frequently we use the terminology of aesthetics in the realm of morals. Yet it is not inaccurate. For example, we speak of a "beautiful character". The term "beautiful" belongs to aesthetics and "character" is a moral object. In this instance the moral object is seen to carry aesthetic values and so is termed "beautiful." To take an aesthetic object and apply an adjective from the realm of morals is not quite so accurate. To speak of a "good picture"

WILDE'S BIBLE PICTURES. 141.

MIHALY MUNKACSY. 1844—

TRIAL BEFORE PILATE.

ordinarily means no more than that it appeals to the one offering the judgment, as a piece of work well done, and not as having moral value.

4. Method of Interpreting and Arranging Paintings

In the interpretations of the paintings, there will be seen to be this legitimate borrowing. On the whole, the interpretations do not consider the technique of the painting but rather the message received after studying its technique. They are not arranged as lessons, but merely as suggestions or aids in the development of lesson material dealing with any one of these three ideals.

As I have arranged these picture studies, they are developed in a certain sequence, but that is not always advisable for practical use.

In considering the value of truth, I have hoped that the discussion might serve to encourage members of the senior high school group to enter college that they, by discovery and by having vast fields of truth opened up for them, may humbly develop the truth which is in them for the future advancement of the race.

B. Truth Interpreted by Art.

1. Truth Defined

Munkacsy: Christ before Pilate
(Taken from a colored plate too large to hand in with this.)

What is the first thing we see as we look at this picture? Is it not the figure standing a little to left center, dressed all in white? His attention is directed toward the figure at the extreme right, also in white, but seated. Notice the platform upon which his chair is placed. At the back is an elaborate decoration covered with symbols of Roman authority, - the wreath, the letters

under the wreath. The garb of the man himself indicates that he is a representative of the Roman government, - the official toga with its heavy border. Could you name this man, now, and the one we noticed first? This is a picture of Christ before Pilate. The minor characters surging about Christ help us to understand the picture, and to feel our way into it.

The picture fills us with unrest as we look at the various characters. We feel that this is a tumultuous gathering. A soldier keeps back the rabble with a spear. Other soldiers are stationed at the rear of the room, to prevent trouble. In the faces of the assembled mob we see almost every human emotion expressed, - curiosity, sympathy, hate. High up against the wall at Pilate's right stands a contemptuous scribe. Seated near the platform are men of prominence. Note the insolent old Pharisee in red at Christ's left. In back of this old fellow and to his left, three other old men have their heads together. They are possibly remembering the day that Christ drove the money changers from the temple. One looks at Christ with a sneer. Another urges the acceptance of something he is saying with the point of his forefinger. In front of them notice the impassioned eloquence of Caiaphas, the high priest, stirring up the mob by the violence of his words, as he prefers charges against the prisoner. One rough fellow at the left of the picture shouts "Crucify Him!" The throng surges about the prisoner, shouting and crying. In the midst of it he stands unmoved.

Pilate is frankly troubled. He has a face, typically Roman, - a strong face. But now it is in deep thought. With his hands he seems to be weighing the merits of the case. His

face indicates his realization that he is in a tight place. The Jews have brought one of their own number to him for him to pass the death sentence. Yet he can find no just cause to mete out such a penalty. Shall he answer the dictates of his conscience or shall he satisfy the crowd?

Only a moment before the instant depicted here, Pilate has questioned the prisoner as to his kingship, "Art thou a king then?" Jesus answered, "Thou sayest, that I am a king. To this end was I born, and for this cause came I into the world, that I should bear witness unto the truth. Everyone that is of the truth heareth my voice." Pilate saith unto him, "What is truth?" Not waiting for a reply he has turned to the rabble and asked them according to their old custom at the time of the Passover to tell whether he should release Jesus or Barabbas. The cry comes back, "Release unto us Barabbas! Crucify Christ! Crucify Him!" Calm in the midst of the hubbub, stands Jesus, the answer to the question which Pilate put, but waited not for the answer. What is truth? Study Christ's figure for the answer. He is as quiet, as serene, as untroubled, as the beautiful, blue Judaean sky in the background. The crowd seems not to disturb Him. They melt into insignificance before the poise of this figure, who with calm regard watches Pilate in silence, speaking only when he is questioned and then giving only the briefest of answers. Christ exemplifies <u>truth</u>.

> "Truth is ideals we may be sure of since they are deduced from common experience and so confirmed by common judgment as to carry a degree of rational certainty."
> (Prof. Earl Marlatt)

Jews indicates his realization that he is in a tight place. The Jews have brought one of their own number to him for him to pass the death sentence. Yet he can find no just cause to mete out such a penalty. Shall he answer the dictates of his conscience or shall he satisfy the crowd?

Only a moment before the instant depicted here, Pilate has questioned the prisoner as to his kingship. "Art thou a king thou?" Jesus answered, "Thou sayest, that I am a king. To this end was I born, and for this cause came I into the world, that I should bear witness unto the truth. Everyone that is of the truth hearth my voice." Pilate said unto him, "What is truth?" Yet waiting for a reply he has turned to the rabble and asked them according to their old custom at the time of the Passover to tell whether he should release Jesus or Barabbas. The cry came back, "Release unto us Barabbas! Crucify Christ!" Jesus in the midst of the hubbub, stands there, the answer to the question which Pilate put, but waited not for the answer. What is truth? Study Dalziel's figure for the answer. He is as quiet, as serene, as unconcerned, as the beautiful, blue Judean sky in the background. The crowd seems not to disturb him. They seek into inconsiderations before the poise of this figure, who sits regard wistfully Pilate in silence, speaking only when he is questioned and then giving only the briefest of answers. Christ exemplifies truth.

"Truth is ideals we may be sure of since they are deduced from common experience and so controlled by common judgment as to carry a degree of rational certainty."
(Prof. Bert Wheeler)

It is within us and without us, and it is only made of value as we seek it to use for others.

Just one figure in the group expresses sympathy and compassion. This is the young mother in background. It is she who expresses the attitude which we at first assume. We find ourselves in her. We are filled with a great pity for this lonely figure which stands with hands tied awaiting the death sentence. But as we arealmost overwhelmed with the tragedy, we are startled into joy. Truth so dearly won, yet so steadfastly adhered to should ever make us joyful, - glad that there are some who can remain loyal to their ideals in the midst of physical and mental anguish.

Let us all repeat quietly to ourselves - "I would be true, for there are those who trust me." And as we search for Truth shall we ever keep the Christ Ideal before us, that we may measure our truth by the Truth that was in Him.

2. The Search for Truth

Johnson: The Boy Lincoln

The rudeness of a dwelling does not always indicate the caliber of the people within. Nor do the conditions of poverty negatively condition the direction of the achievement of a life.

The interior which this painting sets forth could scarcely be meaner. The floor appearsrough and uneven. Large cracks gape between the planks. Looking at the ceiling we see there is no plaster, just rafters with unfinished planks laid across them, and one or two of the cracks seem even larger than those in the floor. The only pieces of furniture we can see are a table and the stool upon which the boy is sitting. Judging from their general style they were made by hand and made for service rather than for beauty. Drying corn cobs hang from the rafters. The larder is a shelf in the corner and a basket and jug under the table. From the appearance of the fire place, it, too, is built for service. Very evidently the family has no stove but must get every meal over the open hearth.

Amid such crude surroundings what will be the type of human nature that we will find. Is it to be the typical peasant type, set forth in Markham's poem and Millet's painting "The man with a Hoe",

> "------ dead to rapture and despair,
> A thing that grieves not and that never hopes,
> Stolid and stunned, a brother to the ox"? (1)

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(1) Rittenhouse, J. B. A Little Book of Modern Verse P. 116

Or shall we find this man?

> "One fire was on his spirit, one resolve -
> To send the keen ax to the root of wrong,
> Clearing a free way for the feet of God." (1)

The figure before the fire place answers this question. And when I tell you this is Abraham Lincoln, much more is revealed.

See with what absorption he is reading. Only the fire-light to light his page! His family are resting after their day's labor. A hard bench is the best he has on which to sit. Yet page after page he turns, never noticing the passing of the hours.

Look at the face, as the firelight flickers across it. It is the face of a dreamer and a thinker. It is the face of one caught and absorbed by the ideas in the book. We see in this picture, the beginning of the man that is to be, - Abraham Lincoln.

If we recall his boyhood, we remember that his father discouraged his studying. He should give his time to rail splitting and planting potatoes. But the mother of Lincoln encouraged him in his reading and in his dreams. In later years, when she was gone, her earlier encouragement, kept him true to his early ideal. Never did he falter. All the stories come thronging back that you have ever heard about the hardships he endured to get books to read, and to get any sort of an education. But the harder the road, the more determined was he in his search.

Recalling all that we know of his early life, let us look again at the picture. As we see this boy studying in the firelight, so quietly, so absorbedly, does it not give us encouragement? As we remember the character achieved, the truths to which he remained steadfast, are we not led to say:

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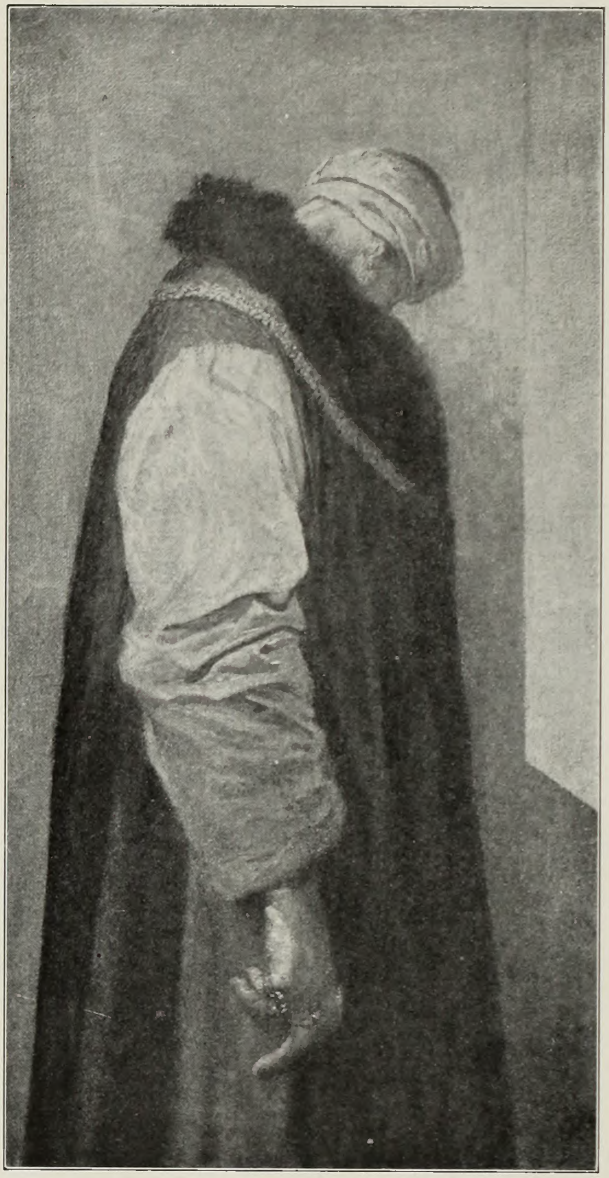
(1) Markham, Edwin, Lincoln, The Man of the People See note 1, Page 137.



WATTS: "FOR HE HAD GREAT POSSESSIONS"

"I caught the fire from those who went before,
The bearers of the tourch who could not see
The goal to which they strained, I caught their fire,
And carried it, only a little way beyond;
But there are those that wait for it. I know,
Those who will carry it on to victory.
I dare not fail them." (1)

3. Truth Contrasted with the Untrue

Watts: For He Had Great Possessions

What can we know or learn of a figure standing in the attitude assumed in the picture? As we can not see the face, it would seem that his character will be forever closed to us. That he had wealth we know, because of the richness of his clothing. See the large and fine fur collar; the rich embroidery on the yoke; the sheen of the sleeve, suggestive of lustrous, heavy satin, and the same of the turban. If the picture were in color these evidences of riches would be even more noticeable.

Note the jewelled hand, - a ring on every finger. The hand does not appear to be that of a laborer. It is long with tapered fingers, suggestive of culture and refinement. It is a hand that is revealing, and it tells of more than social position, Here perhaps is the key to his character. It is almost too long, too large. What does this mean to you?

Now let us each assume the position of the man. The bent head, the face turned away, - what do they tell us? He cannot meet our gaze. He is ashamed. He is sorrowful. He has come honestly seeking, and finds he cannot meet the requirements necessary for the fulfillment of his desires. A great opportunity

(1) Noyes, Alfred, "The Torch Bearers" Great Companions P. 410

had come his way and thru sheer cowardice, he has refused.

He is a young man, so the New Testament tells us. We also know that he is an upright young man, clean and fine in every moral aspect. But - and here is the cause for sorrow - he has not placed first things first. Too late, he comes seeking truth. Old habits, old associations, old desires, old attitudes make it impossible for him to build truth into his life. He has so obscured the truth that is in him, that it can remain only an idea, until life ends. It can never live for him. Why? Look at the great, grasping, jewelled hand.

> "One feels that the spirit that animates it is as cold as a snake and as cruel as the rack. The fingers spread like talons; somewhat relaxed, to be sure, for this one moment of vain regret, but presently they will come together like a vise and never again will they open till they feel contact with some new object of desire. The man who owns it has shrunk to the compass of a silurian instinct. He has atrophied to a claw." (1)

Money keeps him from truth. Money is his higher value. When he finds he cannot have the truth for himself without parting with his wealth,- the old gods call. He has to keep his wealth. What sorrow must be his; that he cames so near and yet failed of achievement. How he must suffer to think that early in life, he was not pointed to the way of truth. He has waited too long to begin anew. Yet he longs to say with Solomon of old,

> "I called upon God, and there came to me a spirit of wisdom. I preferred her before scepters and thrones, and riches. I esteemed nothing in comparison of her; neither did I liken her to any priceless gem, because all the gold of the earth in her presence is a little sand, and silver shall be accounted as clay before her. Above health and comeliness I loved her; and I chose to have her rather than light, because her bright shining is never laid to sleep."

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(1) Bailey, A.E., The Gospel in Art P. 261

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THE DOCTOR

PUB. BY NAT. ART CO., N. Y.

4. The Value of Truth - Service to Others

a. Sir Luke Fildes: The Doctor

This picture is definitely a story telling picture. A scene is enacted before us. It tells us that there is illness, and suffering and grief in this home; the only child is lingering between life and death. Notice the overwhelming grief of the mother; the more quiet grief of the father. Notice the tousled head of the child, the outflung arm, the open mouth. All these suggest the child's feverish restlessness, his labored breathing. But there seems to be a sudden quiet. The child is still. The crisis has come. The doctor leans forward and watches every breath, every muscular movement however slight. He has been sitting here all night waiting for this moment, and now day is beginning to dawn. His face shows no fatigue, however. Intently, he watches the child, bringing to bear all the scientific truth at his command upon the healing of this child. Other patients will be waiting for him to make his round of visits as soon as he leaves this bedside. With no sleep he will enter upon a new day's work. Why has he given himself so freely? The house is mean and humble. The family will not be able to give him very much money. Again we ask, why? Greater than his love of wealth is his love of truth. Long years he labored to gain what truth he has, to make himself true. Of what value is that truth, unless it be shared with others? The only thing he may receive from the family is their love and devotion, and possibly their visi oning of the truth and trying to live it. But great is his joy, and greater is the truth in him because he has given so freely.

What good is an education? If for no other reason than

that it enables us to develop our capacity for character, and later to share with others, it is of value. Money is not the only thing which sets a value to our achievement. Can not we seek and gain it that we may have the more to share with others, with no thought of financial gain nor increased personal power?

b. Thayer: The Virgin

A picture which is not so concrete as the one preceding, is this one by Thayer. As we look at the central figure, we feel sure that here is one, competent to lead the way, - to blaze a trail. The little girl on the left in the picture purses her lips and opens her eyes in amazement at the new things she sees, as she reaches the summit of the hill and looks out over the hills and valleys in the distance. There is no lagging in her step, but only eagerness to press forward and find out about all these new wonders, eager so long as she hasBig Sister's hand to hold tight.

The boy on the right is a little older and not quite so eager and excited as his little sister. Assume his expression and see how you feel. He is discontented. He is troubled. He doesn't quite understand what it's all about. He looks like one rudely awakened from a dream, with a bit of the dream still clinging to him. His stepslags. His hand does not grasp Big Sister's so strongly. Yet his head is straight to the front,his body erect. There is, as yet, no giving up. He, too, will press forward where Big Sister leads. She knows where she is leading them, for she has travelled the same road.

What does the central figure suggest to you? Why

does she inspire the confidence of the other two? What gives her the characteristics of leadership? Would you want her to lead you? The figure expresses strength, virility, vigor. It is not physical strength alone that she expresses. She could not dominate merely by physical prowess. We find in her face, with the clear eyes, and the high forhead, the firm chin and the strong mouth, the set of the head on the shoulders, in all, we find strength of character, strength of intellect. She knows where she is going. She has studied the situation. She has caught a vision of the possibilities. She has set her course, and onward she goes leading her smaller brother and sister.

Only by a definite search after truth for its own sake, for our own development, and more especially for the development and betterment of others, can we lead as "The Virgin" leads. Truth brings knowledge, power, poise, strength and character achievement.

The picture seems to incorporate that passage from the Gospel of John which says "Know the truth, and the truth shall make you free."

> "It is within the reach of nearly everyone to-day.
> Rest not until you attain it
> If there be any happiness on earth,
> It springs from truth alone, the truth we live
> In art and thought - - ---
> And those whom Truth has taken to her heart
> Find that it beats in music."
> Alfred Noyes.

C. Beauty Made Desirable by Art Interpretation

In the discussion of beauty in chapter three, it was seen to be highly moral, yet not so of necessity, nor always with the intent of the painter. These paintings used for the inculcation of the ideal of beauty, strive first to make the individual feel

does she inspire the confidence of the other sex? What gives her the characteristics of leadership? Would you want her to lead you? The figure expresses strength, vitality, vigor. It is not physical strength alone that she expresses. She could not dominate merely by physical prowess. Yet find in her face, with the clear eyes, and the high forehead, the firm chin and the strong mouth, the set of the head on the shoulders. In all, we find strength of character, strength of intellect. She knows where she is going. She has studied the situation. She has caught a vision of the possibilities. She has set her course, and onward she goes leading her smaller brother and sister.

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If there be any hell-hades on earth,
It springs from truth alone. The truth is life
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6. Beauty Made Desirable by Art Interpretation

In the dimension of beauty in character there, it was ever to be highly moral, yet not so of necessity, but always with the intent of the painter. These paintings used for the inculcation of the ideal of beauty, strive first to make the individual feel

Corot: Paysage

beauty, and desire it, and then to see where beauty can be found.

1. What is Beauty?

Paysage: Souvenir de Mortefontaine by Corot

Wherever you hear the name Corot, the very first thing for youto recall is that he was the painter of some of the most beautiful scenes of nature that have ever been put on canvas. Yet he might never have been known had he followed the profession selected for him by his parents. Not until after he was twenty-six did he begin to paint, and he was an old man before he achieved the recognition which his paintings should most certainly win for him.

Few artists have achieved the power of translating nature into music and poetry on canvas as did he. Reinach calls him

> "a poet painter, a lyric master of exquisite refinement, a worshipper of Nature in her more tranquil moods, the incomparable limner of the freshness of morning and the silvery mists of evening." (1)

The picture which you have before you is one of the most beautiful that Corot ever painted. As you look at it, do you feel a response to the magic of it, rising within you? What is it that he has done to make a landscape speak so to us?

The first impression which we receive is of indistinctness, shadowyness, haze. It seems as though we see the scene at a great distance, which is really the case. Corot always indicated a foreground but the main subject of his painting was in the distance. There is a story told of some one coming upon him in the woods one day, while he was at work. Glancing at the canvas

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(1) Reinach, S., Apollo P. 312

on which he was working. The interior revealed that there was
no much moss in the vicinity. Corot replied that it was very
true, but if only the interior could look far enough he would
see it in the woods. And sure enough, about two hundred yards
ahead, the landscape appeared rising out of a dell.

By creating this effect of distance, Corot achieved a
unique art. Let us examine the picture further to determine how
the line is produced. Looking at the tree we see that the
leaves are merely suggested. No one leaf has any distinct delin-
eation. But they are not massed in a blur of green. The sky is
glimpsed between the branches and the foliage. Corot himself
said he painted a tree so that the birds might easily fly through.

In the distance is just the suggestion of an island
mirrored in the calm lake and further still we see a line of
hills. The figures are mere indicants, and are not necessary to
the beauty of the whole. Everything is blurred, leaving our ima-
gination free to play at will. For as the real beauty of this
landscape lies in the color and the energy of lines. The lines
in their rhythmical, graceful curves suggest pure music. The
color is so cool, and quiet that it gives a feeling of refresh-
ment. To look long at a picture such as this lifts you out of
yourself into another realm.

I hope it will lead you to understand what beauty is,
without ever having had it defined. We have seen how the artist
achieved it by line and color and perspective. But these are
only a part of the beauty. The whole arrangement is of such
balance, and unity and rhythm that it creates an harmonious whole.

on which he was working, the intruder remarked that there was no such scene in the vicinity. Corot replied that it was very true, but if only the intruder would look far enough he would see it in the woods. And sure enough, about two hundred yards ahead, the landscape appeared rising out of a dell.

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In the distance is just the suggestion of an island mirrored in the calm lake and further still we see a line of hills. The figures are mere incidents, and are not necessary to the beauty of the whole. Everything is hinted, leaving our imagination free to play at will. For me the real beauty of this landscape lies in the color and the sweep of lines. The lines in their rhythmical, graceful curves suggest pure music. The color is so cool, and quiet that it gives a feeling of refreshment. To look long at a picture such as this lifts you out of yourself into another realm.

I hope it will lead you to understand what beauty is, without ever having had it defined. We have seen how the artist achieved it by line and color and perspective. But these are only a part of its beauty. The whole arrangement is of such balance, and unity and rhythm that it creates an harmonious whole.

23 **The Song of the Lark** Breton

No. 19 The Child Handel Dicksee

It is like a -

"dream blown on to canvas, revealing the mind of the artist without the restriction of the painter; like the inspiration of the poet when he has altogether left mundane matters behind and below." (1)

Corot's work is of such delicate beauty that only a poet can properly interpret it.

2. Where shall we seek beauty?

a. In Nature

Breton: Song of the Lark

Throughout the ages men have discovered beauty everywhere. All classes of men have learned to love it and seek it wherever they may find it. Jules Breton, a French artist, shows us where we may look for it. He has painted a French peasant girl, barefooted, standing sickle in hand, ready to begin her day's work. But she has paused for a moment with head thrown back, eyes uplifted, face enraptured as she listens to the beautiful melody of the lark.

The beauty of her strong young body, and the suggested beauty of her character could well be studied. Note the grace and ease of her pose. How free from self- consciousness and awkwardness she seems. The song has lifted her out of herself. It has given her something vital with which to begin the day. Her whole soul is seen reflected in her face, a soul yearning for beauty but to whom much of it is denied.

We often think that our farmers and their families grow so accustomed to the scenes round about them that they fail

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(1) Thomson, D. C. The Landscapes of Corot P. 2

to see the beauty in them. We are much like that ourselves, prone to despise the everyday things of life, and miss their beauty. Country folk love their landscapes. They see far more in the fields than the mere purpose they serve. Like this young peasant girl, they are alive to nature when she speaks. At the present moment the bird song holds her enthralled, but soon she will discover the red ball of the rising sun. Throughout the day, the beauty of this countryside will make her work easier, and will speed the long hours.

The man who painted this picture is a Frenchman, as was Corot. He is not such a great master, possibly, of design. But he has a great message to speak and in his own way he speaks, combining realism and poetry, and yet not sacrificing beauty to the truth of his message. He has handled color in such a manner as to make the entire painting an harmonious whole. Jules Breton, nearly always spoke his message through characters such as this one, - simple peasant folk.

Beauty called to the heart of the artist and he has given to us a message we may all understand. He seems to say that the person who is spending long hours a day in hard labor needs beauty, and has the ability to understand it. In this picture it is the beauty of nature that calls the young peasant girl. She has found "the place where loveliness keeps house". Perhaps we too may find it.

b. In Music and Other Arts

Dicksee: The Child Handel

In the eighteenth century there lived a musician who from childhood had shown a remarkable talent for music. When he was seven, he played a pipe organ without ever having had a lesson

to see the beauty in them. We are much like that artistic, young
to despise the everyday things of life, and miss their beauty.
Country folk love their landscapes. They see far more in the
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moment the bird song holds her entranced, but soon she will gla-
nce the red ball of the rising sun. Throughout the day, the
beauty of this countryside will make her work easier, and will
cheer the long hours.

The man who painted this picture is a Frenchman, or
was born. He is not more a great master, essentially, of design
but he has a great message to speak and to his own he may be speak
ing reality and poetry. And yet not a critical beauty is
the truth of his message. He has lavished color in such a manner
as to make the entire painting an harmonious whole. Julien Dupre,
clearly always speaks his message through overtones such as this
one - simple peasant folk.

Beauty called to the heart of the artist and he has
given to us a message we may all understand. He speaks to any that
the person who is speaking long before a day in hard labor reach
beauty, and has the ability to understand it. In this picture it
is the beauty of nature that calls the young peasant girl. She
has found "the place where invalidness begin dreams". Perhaps we
too may find it.

3. In Italy and Other Lands

Giovanni The Child Herdsmen

In the eighteenth century there lived a musician who
from childhood had shown a remarkable talent for music. When he
was seven, he played a pipe organ without ever having had a lesson

and was acclaimed a genius. This incident in his life marked the true beginning of his musical career.

Earlier than this he had been denied music by his parents. They were prosperous and could have well afforded to let him study. But his father wanted him to be a lawyer, and having noticed the boy's intense passion for music when very small, he feared his own ambitions for the lad would be ill-fated. So great was his fear that he did not even send the child to school because there he might learn the notes. But like the fairy godmother in the Cinderella story, was the godmother of George Friedrich Handel. She smuggled a tiny clavichord into the attic, and there the little lad played quietly night after night, shut away from the rest of the family, until one night there came a dramatic interruption. It is this scene which Miss Dicksee has pictured for us in the painting known as "The Child Handel."

The figures here are all worthy of study. Dimly portrayed in the background is the figure of a man who appears frankly curious. He lingers on the outskirts as though loathe to intrude, but yet desiring greatly to know what it's all about. In front of him is a woman who looks a bit dismayed, as though everything is happening as she had feared. Possibly this is the godmother who presented the clavichord to the little lad. She sees difficulties arising from her gift and is sorry to have caused such trouble, yet glad that the child has had an opportunity to practice for the number of nights he so far had. Beside her is a little girl, very properly shocked that her small brother should have been so naughty as to disobey father and mother.

115 **Hope** Watts

14 **After the Bath** Cassatt

In the face of the mother is consternation and relief. Can't you imagine how frantically she has been looking all over the house for the boy whom she thought was safe in bed and asleep? And now she finds him in the attic enjoying forbidden pleasure.

What of the father? We can't see his face. But the line of his back, the solidity of his pose, the outstretched right hand, all express indignation. Undoubtedly he is righteously reprimanding the boy for his deceit. And the little fellow, see the wistfulness in his face. His little legs are so short that they can't reach the floor. It has been so lovely to play up here in the attic, but now that will all be stopped. He would like to beg for an opportunity to practice again but he sees the hopelessness of it.

The pictures we have already become familiar with have given us sufficient introduction to the beautiful in painting. But all arts have beauty. What else is it that calls this little shaver to the clavichord in the attic in the middle of the evening, when all good children are supposed to be in bed? What else would make him brave the dark and lonely stairs to the darker garret that he might sit in the dark and play. Very evidently he had no light for the lantern his father holds seems to be the only source of light in the picture.

Not many of us have ever loved the beauty of music so greatly that we would suffer the discomforts that Handel did when he was young. But without knowing a great deal about the piano or the voice you can learn to love music if you greatly desire it.

c. In Character

Watts: Hope

Watts belonged to a school of painters that taught great truths yet so symbolically and beautifully that they could never offend. He and his friends had a contempt for the idea of "art for Art's sake."

> "They desired to narrate and to teach, to touch the heart of the crowd, to go to the people and convert them to new ideas of beauty." (1)

Their paintings are full of symbolism and color.

What can we say of the one called "Hope" painted by Watts? It is the figure of a woman seated on the disc of the earth. She is blindfolded, and the droop of her fingure seems to indicate utter fatigue and weariness. The upper body is relaxed in dejection. She holds a harp, to which she appears to be chained. Every string but one is broken. But in this dire extremity, when everything seems to be gone, she dares to pluck the one string and try to make a melody with it alone.

The figure itself is Hope. When disaster falls and all that seems to make life worth while disappears, the mean, and sordid and ugly character curses his luck. He goes away with a chip on his shoulder. But the beautiful character opens the doors to Hope; Hope, who never is discouraged though she be the last on earth, and in a sorry condition; Hope, who takes the strong thread of life and weaves a melody from that.

Character never grows finer, never grows stronger, never grows more beautiful than when, in the face of hardship, the individual makes fresh efforts to gather up the broken threads of life and to start again.

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(1) Reinach, Apollo P. 323.

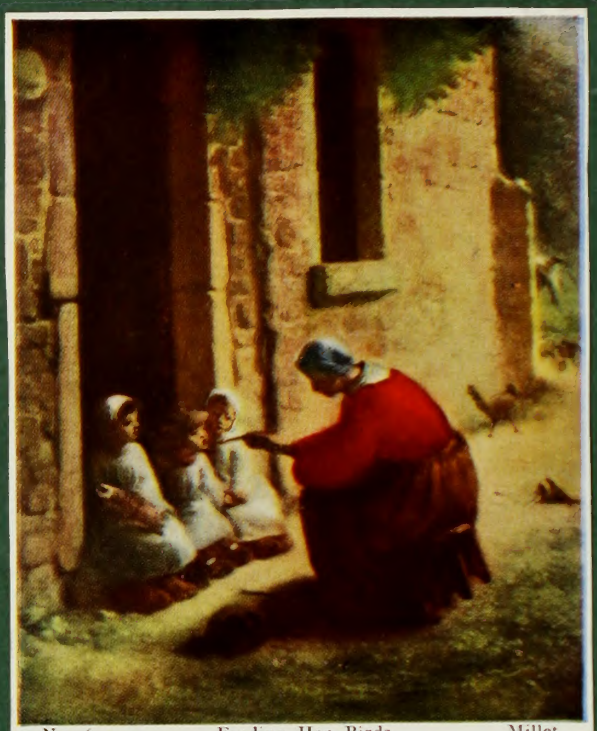
d. In Human Relationships

Cassatt: After the Bath

To have you look at this picture should be almost sufficient. It is very simple, and yet much beauty there is in the attitudes expressed. Little son is, of course, the center of attention, and rightly so for he is an adorable little fellow with his tousled red hair, and cheeks all rosy. It is the other two characters, however, in which my main interest lies. What has the artist tried to tell us in this simple, realistic way? If you have babies in your home you've seen there many similar incidents. No one can quite get over the marvel of this young life that has come into their midst and every day shows increasing signs of its own individuality.

Big sister is fond of baby brother. She loves to fool with him. See how her hand has playfully caught his as he holds the towel. The expression of interest and joy on her face, the way she leans over her mother's chair are what I want you to notice, especially. Then look at the mother's face. It isn't beautiful as to feature, - the eyes are too small. But the expression of the face seems to surround the little fellow with mother love and pride.

From the standpoint of pure art, I don't suppose the picture is very beautiful. It seems out of proportion. Something is wrong with the perspective. But it isn't the painting as a painting of which I want you to catch the beauty. It is the spirit of unity, and love, and sympathy and playfulness, the spirit that makes an harmonious family circle, that I want you to see as a thing of beauty. The little fellow is to young to do much to



No. 6 Feeding Her Birds Millet

76 Young Girl Peeling Apples Maes

to add to the spirit. Mother and sister realizing this try to keep beauty in the family relationships and to make little brother grow in understanding of what it means to be a member of a family.

Of Mary Cassatt, the artist, it is said that -

"In sheer force and breadth of view, few artists could rival her Mother and Child pictures."

That is what we feel here, and enjoy, and desire to see in human relationships, rather than the eccentricity of the artist's method.

e. In Service

Millet: Feeding Her Brids

William Hunt called Millet -

"the greatest man in Europe. He was immense, - tremendous, - so great that very few ever could get near him." (1)

Another writer ranks him with Corot whose landscapes we studied at the beginning of the discussion of beauty. Still others think he has nothing worth looking at. One said -

"He paints only the French clodhopper."

It is true that he painted the French peasant but calling them clodhoppers seems to me to be far fetched. True he never painted a pretty face. Others call him dry and heavy. Perhaps we can form our own opinion after we have looked at this picture.

To begin the study I want you to have Millet's own words regarding beauty.

"Beauty does not lie in the face. It lies in harmony between the man and his work---. Beauty is expression. When I paint a mother, I try to render her beautiful by the mere look she gives her child." (2)

(1) Addison, J. deW. The Boston Museum of Fine Arts P. 98
(2) Ibid.

Look quietly at the picture noting every detail of form and expression. The center of interest is, of course, the mother feeding her children. The print is scarcely large enough, nor distinct enough to see her face, but the attitude of her body helps us to feel our way into her mood. Can't you see some women trying to feed three children, sitting very "prim and proper", as though they had a steel rod in place of a backbone? What would we say of her? It would be quite evident that she had little affection for them, little sympathy with them, and little patience. How differently the mother sits in this painting. She leans toward the child, further than would be necessary with the long handled spoon she holds. It is indicative of her yearning toward the child, of her sympathy and understanding. What do you think of her attitude as she feeds the little one?

There is one figure which perhaps you haven't seen. That is the father hoeing in the garddn at the back of the house. You can just see him around the corner. It is said that this is Millet's family. As he was working in his studio one day he glanced out and saw his wife feeding the children. Immediately he desired to paint the scene, and not wanting to be left out of it, he painted himself in, as the man in the garden. He had caught a vision of the beauty of service, in the act of his wife, and he wanted to share in that service. So we have the father cultivating vegetables in his garden that his wife may fix them for food for the children.

Can you tell me, now, what you think of this picture, and Millet as an artist? With which group of critics do you belong? To me, the spirit of the painting is beautiful. His message is real. The colors he uses are not unpleasant. The rich tones of the mother's dress as well as the posture which we have discussed

look quietly at the picture noting every detail of face and figure too. The center of interest is, of course, the mother feeding her children. The print is scarcely large enough, nor distinct enough to see her face, but the attitude of her body helps to tell her mood. Can's you see some woman trying to feed three children, sitting very "prim and proper", as though they had a steak too in place of a breakfast food? What would we say of her? It would be quite evident that she had little affection for them, little sympathy with them, and little patience. How differently the mother acts in this painting. The image toward the child, rather than would be necessary with the long handled spoon the bowls. It is indicative of her yearning toward the child, of her sympathy and understanding. What do you think of her attitude as she feeds the little one?

There is one figure which perhaps you haven't seen. Just in the farther boating in the garden at the back of the house. You can just see him around the corner. It is said that this is Millet's father. As he was working in his studio one day he looked out and saw his wife feeding the children. Immediately he desired to paint the scene, and not wishing to be left out of it, he painted himself in, as the man in the garden. He had sought a vision of the beauty of serving, in his out of his wife, and he wished to share in that service. So we have the father cultivating vegetables in his garden that his wife may fix them for food for the children.

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may well suggest her love for her children and her joy in the every day tasks of devotion.

D. The Good Interpreted thru the Study of Attitudes

In the interpretation of the preceding pictures many attitudes have been discussed that are moral attitudes and belong rightly under this heading. But these moral attitudes were essential for the development of the particular value that was at that time being presented. Perhaps for that very reason goodness should have been first. But I have considered goodness, or moral worth, as the greatest of the three values and so rightly it claims last place. I make this assertion, because if all the values are to eventuate in a moral personality which considers the good of the whole before the good of the individual, goodness must surround the values of truth and beauty. It must contribute to them, and be derived from them. It must be the life blood of the system of values.

To study goodness through art is rather perplexing. So many of the fine paintings to which we have accesssin minatures have been merely portraits, story telling pictures, landscapes. The symbolic pictures that are reproduced in sizes suitable for a work such as this seem to be few. Consequently it is necessary to interpret goodness through a study of good attitudes. No one of these attitudes alone can make a good character, nor do all that are discussed constitute the whole of a good character. They are merely suggestive of the types of attitudes which might be discussed.

1. Joy in Work

Maes: Young Girl Peeling Apples

In the sixteenth century in Holland there was a group

of talented painters known as the "Little Masters". They devoted themselves to the painting of the daily life of their townfolk. Subjects of domestic and business routine found their way to canvas in charming pictures such as this one by Maes called "Young Girl Peeling Apples". Most of the paintings of the "Little Masters" were small having

> "been painted to be admired and hung in small rooms in the houses of the people, not for public display, or to be in any way judged at a distance, but for loving scrutiny by the friends of the family, with every detail present for inspection." (1)

Nicblas Maes was an admirable member of this school. We can see illustrated in this picture, much that has been said regarding the work of the "Little Masters". Do you notice how very different is the "Young Girl Peeling Apples" from some other miniatures you have studied? It is so painted, that we can trace the pattern of the table cloth in even the small copy. If we tried to we might almost count the apples in the dish on the table. And yet the details are not so distinct as to be objectionable. Nor are they as clear cut as the details in some of the paintings from the Scandinavian peninsula, where every plate and every dish, if the scene be a kitchen scene, is depicted with such sharpness that those looking at the picture can surmise the financial status of the family.

This young woman is absorbed in the work she is doing. She is giving it her undivided attention and is peeling the apple as carefully as though she were making a work of art. Her face is placid, contented. She is not dissatisfied with her lot, but seems to be taking a particular joy in her work, and doing it well.

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(1) Addison, J., The Boston Museum of Fine Arts P. 70

of talented painters known as the "Little Masters". They devoted themselves to the painting of the daily life of their homefolk. Subjects of domestic and household routine found their way to canvas in charming pictures such as this one by Hans Sebald Beham, the "Young Girl Peeling Apples". Most of the paintings of the "Little Masters" were small having

> "been painted to be admired and hung in small rooms in the homes of the people, not for public display, or to be in any way judged as a display, but for loving scrutiny by the friends of the family, with every detail present for inspection." (1)

Sebald Beham was an admirable member of this school. He was illustrated in this picture, more that has been said regarding the work of the "Little Masters". To you notice how very different is the "Young Girl Peeling Apples" from some other miniatures you have studied? It is so detailed, that we can trace the pattern of the table cloth in even the small copy. If we could be we might almost count the apples in the dish on the table. And yet the details are not so distinct as to be obtrusive. For are they so clever out on the details in some of the paintings from the Dorothyvian Peninsula, where every plate and every dish, if the among be a kitchen scene, is depicted with such sharpness that those looking at the picture can parties the financial status of the family.

This young woman is absorbed in the work she is doing. She is giving it her undivided attention and is peeling the apple as carefully as though she were making a work of art. Her face is plainly contented. She is not dissatisfied with her lot, but seems to be taking a particular joy in her work, and doing it well.

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(1) Lubbock, J., The English Homes of the Past, p. 70

No. 47 The Belated Kid Hunt

No. 7 The Knitting Lesson Millet

This artist who lived four centuries ago, has caught a message for which the present age has very great need. We want the best offices in our societies, the best positons in the business world. We are dissatisfied with so-called menial labor, and labor of the non-spectacular type. But I believe that the person who does the meanest task assigned him, in the same spirit that this young girl peels apples, will not long be assigned the mean tasks. By giving the best we have, gladly, to each duty that presents itself, we are fitted for the larger opportunities when they knock at our door, because that thoroughness has built strong fibers into our character which are valuable in all positions.

2. Kindness

Hunt: The Belated Kid

We have here an opportunity to study a work of one of the critics of Millet whom I mentioned when discussing Millet's painting "Feeding Her Birds". There is somewhat of similarity in the work of the two, Neither gives the attention to detail that Maes did in the "Young Girl Peeling Apples". Both create impressions, but do not make sharp delineations. Hunt himself said "Elaboration is not beauty, and sandpaper has never finished a piece of bad work."

William Hunt was an American, painting in Boston in the nineteenth century. He was a close friend of Millet and had other artist friends in Europe. He never achieved the power of some of these not being so well acquainted with details, but his pictures are worthy of study.

"The Belated Kid " is a story-telling picture. Very evidently the kid was born while the flock were grazing in the fields

away from the fold. The mother goat was missing when the others came back at night, so this girl went out to hunt for her. She found not only the mother animal but a kid too weak and helpless to follow the mother to the fold. Picking the kid up in her arms, the girl starts across the fields to the barns, the mother goat following close by her side.

To do this after a day's work, probably meant an effort to this girl, even though she does appear strong and vigorous. The kid looks awkward and heavy and it seems a strain to the girl to be carrying it. What a revelation of character we have in this simple necessary act. Tenderness and kindness to weaker creatures is a subject we are never too grown up to appreciate and apply.

3. Patience

Millet: The Knitting Lesson

In this picture we see a mother with her little daughter, who is very ambitious and wants to do everything just like mother does. The coloring of the picture is charming, in its soft tones. It is sufficientlyattractive to invite the eye.

The little girl is sitting very straight and prim in her tiny chair, with her feet placed squarely on the floor. Her head is bent in absorption on the work she is trying so hard to learn to do. Her mouth is hidden, but if she is like most little girls, you can imagine that her tongue is sticking out of the corner of her mouth with the effort.

It is the mother, however, that I would like you to study. Her sweet face expresses the utmost patience with the little bungling fingers, that she tries so vainly to guide. Apparently

No. 50 Caritas Thayer

Pettie: The Vigil

forgotten is the work in her lap. For the moment she has given herself up entirely to helping the child with her knitting.

Have you ever taught a child to sew or knit? If you haven't you have no idea of the endless patience required. It isn't a matter of taking the snarl out once and showing the child howto avoid a similar catastrophe a second time. But it is repeated and repeated. There is no use attempting to do anything yourself, because interruptions come so frequently. What would your reaction be, if you had a certain amount of sewing to do, and these unimportant interruptions kept occurring? Can you understand better, and appreciate better the sweetness and patience of this mother? They are found only in a thorough good character.

4. Protection

Thayer: Caritas

Abbott Thayer is an American artist of the later ninteenth century. We have already studied one of his paintings "The Virgin", which is considered as one of his masterpieces. "Caritas" is another of like caliber. In both we see the best of Thayer's work. One writer in summarizing it says -

> "Abbott Thayer's work occupied indeed a strange postion in the world's art. It is a modern combination of the inwardness of the Middle Ages and the vagueness of the Orient. His pictures take the place of the old religious symbols, in which he himself very likely no longer believes, and yet they are imbued with so devout a spirit that they could be used as shrines for worship in modern homesteads, reminding us of all that is good and noble in the human race." (1)

"Caritas" is as typical of this tribute paid by Hartmann as any of Thayer's paintings. It is symbolic and filled

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(1) Hartmann, S., A History of American Art Vol. I, P. 276.

with spiritual motive. If you will closely observe the background of the group you will discover it to be a tree covered with ivy. In front of this stands a young woman, arms outstretched, and two children leaning against her for support. To press the analogy too far would be to ruin its subtlety. Thayer's message is beautifully expressed in color and form, and light, and only a language artist could translate it for you.

It was ever the habit of Thayer to glorify womanhood. His central figure he has endowed with its true spirit. She has the simplicity and dignity that was known in Greek art at its best. A young goddess might have stood thus, strong, substantial, secure, amply able to offer protection to the two little figures huddling close beside her. Could any message be more clearly spoken?

5. Devotion

Pettie: The Vigil

This is an historic painting dealing with the all-night vigil required ofthe candidate for knighthood in the night preceding the coni erment of his title. The candidate is here shown before an altar. Kneeling on the floor of the spacious church which is copied from St. Bartholomew's, Smithfield, England, he patiently holds aloft the cross-hilt of his sword. In front of the altar lies all his armor. He himself is dressed in a white robe with a long red cape of rich brocaded material. These two colors are symbolical of courage and purity, the qualities essential in a knight.

The moment pictured here shows the dawn stealing in at the window, while with wan and haggard face the candidate still faces the altar, all unknowing that his night of visions and

prayer is over. His eyes are still full of devotion. And his attitude may well represent the final attitude of this long vigil, when the candidate pledges himself anew to his ideals of purity and courage. He has visioned good as a value and through life he will take with him the memory of his pledge. It will keep him strong in many places where dangers, both moral and physical, lurk. He finds himself ever growing in character and personality so long as he remains true to his ideal.

To catch a glimpse of value beyond material values, early in youth, as did this youth, is to know the richness and fulness of life. Though that glimpse may not seem attainable we can go toward it bravely with our feet on the ground and our eyes raised to the stars, for the vision and its pursuit are of infinite worth, though complete realization of the ideal is never achieved.

SUMMARY

In this discussion I have attempted to prove that art is an effective means of teaching ideals to middle adolescence. To most effectively make this study, it seemed best to examine separately each of the three subjects and then briefly to show the relationship of each to all.

My first consideration was the nature of the child of middle adolescence. Following the method of discussion used by some psychologists, I discussed the cognitive-affective-conative system of the child, each phase being given individual treatment. The general conclusion reached was that the child did not show any new developments at this period. But that each apparently new development had roots in the past, and in adolescence those roots dig down deeper into consciousness and life becomes richer, more intense, more beautiful. It was seen that these mental developments effected changes in character. The adolescent has a much stronger social consciousness than does the younger child, because he has keener powers of appreciation and judgment. This social consciousness manifests itself in altruism, power for organization, and desire for activity. That these are new developments of old capacities is the position taken. Ideals and enlightened conscience accompany the aroused social consciousness. The three together show us certain definite needs of the adolescent.

1. Intellectual, emotional and volitional training.
2. Right ideals and an enlightened conscience.

Considering these needs of adolescence, the method of teaching ideals was discussed. It was seen that that ideal must

SUMMARY

In this discussion I have attempted to prove that art is an effective means of teaching *ideals* to middle adolescence, to most effectively make this study. It seemed best to examine separately each of the three subjects and then briefly to show the relationship of each to all.

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1. Intellectual, emotional and volitional training.
2. High ideals and an enlightened conscience.

Considering these needs of adolescence, the method of teaching ideals was discussed. It was seen that ideal must

be challenging to thought, emotions and will. Right judgment must be developed, that values, with which to establish the ideal may most readily be recognized. The mere establishing of a habit or memorizing of a code is not sufficient. The whole personality must be summoned to activity to establish the ideal.

That art can do this is seen to be true as it makes the same appeals that the ideal does - the mental, emotional and volitional. The appeal of art to the eye thru color, line and form, its emotional and intellectual stimulus make it a most effective means for the teaching of values and ideals. It answers the demand for an appreciation of beauty in middle adolescence. There are forces in the adolescent nature demanding both art and ideals. We merely satisfy a natural desire when we teach ideals thru art to the youth.

To demonstrate the method of appeal thru its use, it was necessary to select certain virtues, which might be portrayed in painting. It appeared to me that the most valuable ones to choose for the development of adolescent character were the true, the beautiful, and the good. They are so inter-related as to best develop an integrated personality and character if all these are used. It is their abstract nature which makes them most valuable to the adolescent as a center around which to organize all other virtues.

Finally, the position taken seems to be altogether tenable from its practical as well as its theoretical aspects. It has historic precedent and therefore is not an innovation. It has been recommended, not as <u>the</u> method, but as <u>one</u> method by

be cultivated to thought, emotions and will. Right judgment must be developed, then values, with which to evaluate the ideal and give reality to promises. The mere cultivation of a habit or formation of a mode is not sufficient. The whole personality must be endowed to activity to actualize the ideal.

Such are our do this is more to be true as it makes the same argument that the ideal case - the moral, sentimental and rational. The appeal of art to the eye than color, line and form, its sensical and intellectual elevation make it a great effective means for the teaching of values and ideals. It emphasizes the reason for an appreciation of beauty in middle education. There are forces in the adolescent nature demanding both art and ideals. We usually satisfy a natural desire when we teach ideals then art is the point.

To determine the method of appeal then in use, it was necessary to select certain virtues, which might be portrayed in painting. It appeared to us that the most valuable ones to choose for the development of adolescent character were the true, the beautiful, and the good. They are so interrelated as to meet devices an integrated personality and character if all these are used. It is their dominant factors which make them most valuable in the adolescent as a factor around which to organize all other virtues.

Finally, the position taken seems to be altogether remote from the practical as well as the theoretical aspects. It has diverse opinions and therefore is not an innovation. It has been recommended, but on the method, but on one method by

which to develop character. If it is not a sufficient instrument in and of itself, it is an effective means to increase the efficiency of other methods, for art rearely fails to appeal to the human spirit.

APPENDIX I.

Moral Codes

A. Scout Code:

The Scout Oath -

"On my honor I will do my best to do my duty to God and my country and to obey the scout law; to help other people at all times; to keep myself physically strong, mentally awake, and morally straight."

The Scout Law -

1. "A scout is trustworthy. A scout's honor is to be trusted. If he were to violate his honor by telling a lie or by cheating, or by not doing exactly a given task, when trusted on his honor, he may be directed to hand over his scout badge."

2. "A scout is loyal. He is loyal to all to whom loyalty is due; his scoutleader, his home and parents, and country."

3. "A scout is helpful. He must be prepared at any time to save life, help injured persons, and share the home duties. He must do at least one good turn for somebody every day."

4. "A scout is friendly. He is a friend to all and a brother to every other scout."

5. "A scout is courteous. He is polite to all, especially to women, children, old people, and the weak and helpless. He must not take pay for being helpful or courteous."

6. "A scout is kind. He is a friend to animals. He will not kill nor hurt any living creature needlessly, but will strive to save and protect all harmless life."

7. "A scout is obedient. He obeys his parents, scoutmaster, patrol leader, and all other duly constituted authorities."

8. "A scout is cheerful. He smiles whenver he can. His obedience to orders is prompt and cheery. He never shirks nor grumbles at hardships."

9. "A scout is thrifty. He does not wantonly destroy property. He works faithfully, wastes nothing, and makes the best use of his opportunities. He saves his money so that he may pay his own way, be generous to those in need, and helpful to worthy objects. He may work for pay but must not receive tips for courtesies or good turns.

APPENDIX I.

Moral Codes

A. Boy's Code:

The Scout Oath -

"On my honor I will do my best to do my duty to God and my country and to obey the Scout Law; to help other people at all times; to keep myself physically strong, mentally awake, and morally straight."

The Scout Law -

1. "A scout is trustworthy. A scout's honor is to be trusted. It is his duty to uphold his honor by telling the truth, by doing, or by not doing, exactly what he has said he will do, or by his word of honor. He may be trusted on his honor. He may be trusted to keep his word, his promise, and his word."

2. "A scout is loyal. He is loyal to all to whom loyalty is due; his scoutmaster, his home and parents, and country."

3. "A scout is helpful. He must be prepared at any time to save life, help injured persons, and always the Good Turn. He must do at least one good turn for somebody every day."

4. "A scout is friendly. He is a friend to all and a brother to every other scout."

5. "A scout is courteous. He is polite to all, especially to women, children, old people, and the feeble and helpless. He must not take any for being helpful or courteous."

6. "A scout is kind. He is a friend to animals. He will not kill nor hurt any living creature needlessly, and will strive to save and protect all creatures."

7. "A scout is obedient. He obeys his parents, scoutmaster, patrol leader, and all other duly constituted authorities."

8. "A scout is cheerful. He smiles whenever he can. His motto is to make the best of things and always. He never whines nor complains at hardships."

9. "A scout is thrifty. He does not wantonly destroy property. He works diligently, saves carefully, and makes the best use of his opportunities. He saves his money so that he may pay his own way. He endeavors to leave the world better than he found it. He keeps himself in good health, and behaves so as to be a worthy citizen. He may work for pay but must not receive pay for entertainments on good turns."

10. "A scout is brave. He has the courage to face danger in spite of fear and to stand up for the right against the coaxings of friends or the jeers or threats of enemies, and defeat does not down him."

11. "A scout is clean. He keeps clean in body and thought, stands for clean speech, clean sport, clean habits, and travels with a clean crowd."

12. "A scout is reverent. He is reverent toward God. He is faithful in his religious duties, and respects the convictions of others in matters of custom and religion." (1)

B. Hutchins Code:

"1. The Law of Health:

The good American tries to gain and to keep perfect health.

2. The Law of Self-control:

The good American controls himself.

3. The Law of Self- reliance:

The good American is self-reliant.

4. The Law of Reliability:

The good American is reliable.

5. The Law of Clean Play:

The good American plays fair.

6. The Law of Duty:

The good American does his duty.

7. The Law of Good Workmanship:

The good American tries to do the right thing in the right way.

8. The Law of Team-work:

The good American works in friendly co-operation with his fellow workers.

9. The Law of Kindness:

The good American is kind.

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(1) Charters, W.W., The Teaching of Ideals P. 59

10. The Law of Loyalty:

The good American is loyal." (1)

"The Law of Reliability:

The good American is reliable:

Our country grows great and good as her citizens are able morefully to trust each other. Therefore:

1. I will be honest in word and in act. I will not lie, sneak, or pretend, nor will I keep the truth from those who have a right to it.

2. I will not do wrong in the hope of not being found out. I cannot bide the truth from myself and cannot often hide it from others.

3. I will not take without permission what does not belong to me.

4. I will do promptly what I have promised to do. If I have made a foolish promise, I will at once confess my mistake, and I will try to make good any harm which my mistake may have caused. I will so speak and act that people will find it easier to trust each other. " (2)

C. Stephens College Code:

"Stephens College girls will strive to be:
Tireless and forceful in doing
Everything they set their minds to do;
Proud of their natural endowment of
Health and determined to guard it.
Ever willing to discipline themselves;
Never failing in cheerfulness and poise;
Sincere and honest in word and deed;
Courteous in speech and action,
Overlooking all false social barriers;
Lovers of careful and exact scholarship,
Lovers, too, of beauty, wherever found;
Ever reverent toward the spiritual;
Generous in womanly service, whether
Enlisted for home, friend, or community." (3)

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(1) Charters, W.W., The Teaching of Ideals P. 51.
(2) Ibid, P. 52.
(3) Ibid, P. 60.

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